The Harp and Claymore

In Memory of a Romantic and Patriotic Past.

THE HARP AND CLAYMORE.

A Volume of Music

BY

J. SCOTT SKINNER,

CELTIC MUSIC
24 Mercer Row, Louth, Lincolnshire
England.

J. SCOTT SKINNER

Skinner was born in the Deeside town of Banchory in 1843. His musical education was initially in the hands of his brother Sandy, who taught him the violin and the art of vamping accompaniments on the 'cello. Skinner's abilities in this latter respect brought him into contact with the 'Taeland Minstrel' Peter Milne (1824-1908) and it was to this musician that he owed his early training in strathspey playing. In 1855 a six-year apprenticeship followed with an orchestra of young players, 'Dr. Mark's Little Men'; It was during this period that Skinner consolidated his violinistic and theoratical skills under the guidance of Charles Rougier.

On returning to the northeast of Scotland, Skinner trained and practised as a dancing-master, and it was as a tribute to his teacher, 'Professor' William Scott, that he henceforth adopted the name James 'Scott' Skinner. His prowness on the violin, however, had been developing apace, a fact borne out by his notable success in an open violin competition held in Inverness in 1863.

Skinner's first publication, a polka, dates from 1860.He went on to produce a remarkable total of over 600 pieces and published either in sheet music form — the *Monikie* and *Cairngorm* series — or in his many collections, the most important of which are the *Miller o' Hirn Collection* (1881), the *Elgin Collection* (1884), the *Logie Collection* (1888), *The Scottish Violinist* (1900) and the *Harp and Claymore Collection* (1904).

Concert tours took Skinner to America on two occasions, in 1893 and 1926, and his stocky figure was a familiar part of musical life in his native land for over sixty years. Proof of the esteem in which he was held by his fellow countrymen is afforded by the fact that it was an Aberdeen newspaper editor who dubbed him the 'Strathspey King', a title he bore undisputed until his death in 1927. He was buried in Aberdeen's Allenvale Cemetry and his grave is distinguished by a fine bronze bust which was unveiled to his memory in 1931.

Scott Skinner wrote: "The great work of my life has been composing music for the PEOPLE of Scotland. The music that reaches the lives and hearts of the people is the music that they whistle or sing at their daily toil or in their hours of recreation, that the mother croons o'er the cradle and that accompanies her children through life.

"Music thus entering into the hearts of the people proves by test its real worth. I am bold enough to hope that many of my airs will live, circulate among, and permeate the life of the people when I am no more."

The "CLAIDHEAMH-MHOR" (CLAYMORE) or GREAT SWORD of the highlands was in most cases a two handed or hand and a half sword of great size sometimes over six feet in length.

It was common in Victorian times to find the "Highland Broadsword" with its distinctive basket hilt, termed as a "claymore". This erroneous confusion between the two very different weapons turned up in many different ways, and the original publication of "The Harp and the Claymore", around the turn of the century, was no exception with its stylised basket hilted broadsword incorporated into the design on the front cover.

Scott Skinner himself would have approved of the alteration of the design that now adorns the front cover of this re-publication.

DAVID WATERTON-ANDERSON

ISBN 0 9503784 53

Printed in Great Britain by
The Moxon Press Ltd, Ben Rhydding, Ilkley, West Yorks.

MORGAN, ABERDEEN.

"My age is as a lusty Winter, frosty but Kindly"

1843.

1903

In Memory of a Romantic and Patriotic Past.

THE HARP AND CLAYMORE.

A Volume of Music

Original, Selected, and Traditional,

COMPRISING

Pastorals, Marches, Strathspeys and Reels, Hornpipes,
Laments, Songs, Etc.,

FOR

Voice, Violin, Bagpipe, Pianoforte, Etc.

BY

J. SCOTT SKINNER,

EDITED

With an Introduction on the Strathspey,

BY

GAVIN GREIG, M.A.

London: BAYLEY & FERGUSON, 2 Gt. Marlborough St., W.
Glasgow: 54 Queen Street.

Dedicated

TO

Dr. KEITH NORMAN MACDONALD,

Compiler and Editor of

"The Skye Collection of Reels, Strathspeys, Etc.,"

AND

"The Gesto Collection of Highland Music,"

By the Author,

IN GRATITUDE, PROOF OF FRIENDSHIP, AND TESTIMONY OF HIS STRENUOUS EFFORTS TO CULTIVATE AND MAINTAIN A TASTE FOR NATIONAL MUSIC AMONG HIS COUNTRYMEN.

This edition is dedicated to the memory of Arthur Argo of Aberdeen whose untimely death prevented him from writing a new introduction to this work.

David Robert Bulmer BSc MSc
August 1981

Letter from the late Dr. Blackie to Mr. J. Scott Skinner.

9 DOUGLAS CRESCENT,

EDINBURGH, *10th November, 1890.*

MY DEAR SIR,

I am delighted to learn that you intend to favour the world with a collection of your Pastoral Melodies, and other pieces of genuine Scottish Music.

There can be no doubt that, of all the rich inheritances which under Providence Scotland has to boast of from the past, there is none more valuable than our National Song and National Music; and to hand down to the men of the future in all its fulness and purity this rich legacy from the past, must be regarded as one of the most sacred duties of the present. Whatever beauties in Music and the Fine Arts may be borrowed from abroad—and no doubt there are many—there is a charm about the native product with which the foreign can no more compete than the growth of Alpine forests can rival the grace of the birch in our Scottish glens, or the glory of the purple heather on the hills. Every distinct type of people has its own strong points, which it cannot neglect without paying the double penalty of weakness at home and contempt from abroad.

With the warmest wishes for your success in the culture of our Native Scottish Music in all its variety,

I am,

Dear Sir,

Yours sincerely,

JOHN S. BLACKIE.

ἀληθεύω ἐν ἀγῶσιν.

To Mr. J. SCOTT SKINNER.

THE STRATHSPEY.

THE one distinctive form that Scottish instrumental music can claim to have evolved is the Strathspey. Coming out of the mists of an undated past, it has all along maintained an intimate connection with the artistic and social life of the Scottish people; nor is its vitality yet exhausted.

The origin of the Strathspey cannot now be traced. The name and the product are practically all that remains to guide us in any inquiry that may be instituted into its historical beginnings. The name, Strathspey—one wishes it could be traced further back—argues a local, Celtic origin. Conceived primarily as a musical accompaniment to the Scottish Reel, the Strathspey, as we have it, represents, like other art-forms, an evolution, and no date can well be assigned for its full-fledged emergence. Published collections of Strathspeys and Reels did not begin to appear till after the middle of the 18th century, by which time tunes like "Tullochgorum" and "The Reel o' Tulloch" were already reckoned old.

The Strathspey Reel had been originally a bagpipe tune. The pipe scale is limited and peculiar. It consists of nine notes, and may conveniently be looked on as a combination of the pentatonic scales of A and G—the tune alternating between them. The bass is a compound drone in A, and is constant, forming a kind of pedal-point. When, however, pipe tunes are played on a keyboard, it has become a pretty well established convention to make the bass move between A and G, to accommodate the modulations. The limited resources of the bagpipe as regards scale, key, and interval, offer but a narrow field for the construction of tunes; but the constant and exceedingly liberal use of "warblers," or grace notes, gives them a unique character and colouring.

For the reasons just stated the Pipe Strathspey has remained pretty much fixed in form and scope; but, when the violin took up the Strathspey, the enlarged resources of that instrument encouraged and made possible a very considerable development in the form. The earliest composers of the Violin Strathspey and Reel whose works and names have come down to us, flourished during the latter half of the 18th century. Among these are Niel Gow and his son Nathaniel, Donald Dow, Wm. Marshall, Alexander M'Glashan, Robert Macintosh, and Robert Petrie. During the period referred to dancing was in great vogue over Scotland. In ballroom and barn the Strathspey and Reel rang out—the highest ranks vieing with the lowest in their devotion to the native dance. This apotheosis of the Scottish Terpsichore gave a great filip to the composition and playing of Strathspeys.

The most imposing figure of those days is Niel Gow. His dominating personality has taken great and permanent hold of the Scottish imagination, although in the field of composition his own son Nathaniel and Wm. Marshall are both now reckoned above him. Of these latter two, Nathaniel Gow was the more accomplished musician, but Marshall possessed the higher native endowment. Burns, who had a most intimate knowledge of national music, pronounced Marshall "the first composer of Strathspeys of the age;" and this judgment has come to be ratified by critics generally. With Marshall, indeed, the creative impulse of this intense period seems to have reached its culminating point. In his hands the Strathspey appeared to have achieved finality, and in compositions like "The Marquis of Huntly's Farewell" to have said its last vital word.

During the major part of the 19th century no advance was made in the Strathspey, although some composers added from time to time good specimens on accepted lines. But the Strathspey no longer enjoyed its old popularity. Dances from over the Border, or "brent-new frae France," began to challenge the supremacy of the native Reel, especially in fashionable circles, just as classical music began to entice the better equipped class of players away from native strains. There are some names that deserve honourable mention for having, during this somewhat decadent period, done much as composers, editors, and executants, to preserve and hand on the best traditions of the Augustan age. Among these are Captain Simon Fraser, Peter Baillie, Archibald Allan, James Davie, Joseph Lowe, James Young, Charles Hardie, Charles Grant, and Peter Milne.

The latter part of the century, however, was to witness a revival of the Strathspey. When, after one or two earlier and promising efforts, Mr. James Scott Skinner came before the public in 1881 with his "Miller o' Hirn" collection of original Strathspeys and Reels, it was felt that a new force had arisen in the domain of native dance music. The appearance of the "Logie" collection some years later confirmed this impression, and Mr. Skinner was pronounced by competent judges the foremost Strathspey composer of the day. He has not broken with the past—no true artist ever does; but, conserving its best traditions, he has enlarged the scope and message of the Strathspey, impressing on it his own strong individuality, and infusing into it a style and finish unknown before. He has founded a school of composition and playing that challenges effective comparison with the best achievements of the past.

In early days the Strathspey and Reel were hardly distinct forms. Their differentiation began when the violin entered the field, and the process went on until ultimately the Reel achieved a fairly distinct type, although its character is by no means so pronounced and individual as that of its companion. In practice, however, the two forms are usually bracketed, both being needed for a complete suite of music for the Scottish Reel. The Strathspey is played for the first part of the dance, followed by the Reel proper in quicker time. The tempo for the former is 𝅗𝅥 = 94, and for the latter 𝅗𝅥 = 126 (♩ = 126 if scored in $\frac{2}{4}$ time). This represents about 20 seconds for the Strathspey, and 15 for the Reel. These are the rates given by Mr. Skinner, and coincide with those given by G. F. Graham. Mr. John Glen makes the Strathspey somewhat slower.

The Strathspey is, structurally, a simple dance form in common time, but ordinary musical notation fails to represent its exact rhythm and accent. The dotted crotchet, and its converse, the so-called Scottish "snap," are but approximations, even as regards the indication of time, while the peculiar effects aimed at in their rendering are quite missed by the player who simply follows the printed note. Those unique effects demand a peculiar style of bowing. The rendering is in fact traditional, and can only be properly and fully acquired from a competent master and good exemplar. The most thorough and authoritative treatment of the subject will be found in Mr. Skinner's "Guide to Bowing," published by Messrs. Bayley & Ferguson.

The arranging of Strathspeys has given considerable trouble. In early days our dance music had been necessarily played without accompaniment, and it is frequently so played still. The pure solo, indeed, represents the original and undiluted Strathspey. Modern ears, however, desiderate accompaniments, and to this feeling some deference must be paid, although it should not be forgotten that there is already in the melodies themselves a kind of oblique harmony of the arpeggio order. Tunes like Tullochgorum show this rudimentary feeling after harmony very markedly.

In the earlier printed collections of Scottish dance music a very general practice was to give a bass for the 'cello or harpsichord, the precursor of the modern pianoforte. This is always safe, and, in the case of the older melodies, usually sufficient. Pianoforte transcriptions of the Strathspey are never quite satisfactory. The genius of the instrument hardly lends itself to the interpretation of the peculiar effects already referred to. When Strathspeys are rendered on a keyboard, the most satisfactory way, as a rule, is to have simply a bass in octaves. Additional chords may be introduced at times for variety and reinforcement; but the practice of playing thickened chords on the left throughout is to be deprecated. The effect is apt to savour of a monotonous jingle, the variety of possible chords and their area of distribution being so limited. Still more objectionable is the attempt at elaboration—drowning the air, as Dr. Macdonald puts it, "with left-handed embellishments foreign to the original, even though based upon scientific principles."

A difficulty also emerges when violin and piano play together. In such cases it is better not to play the melody on the keyboard. The best results, as a rule, are got by playing the air on the violin, while the piano supplies an accompaniment partaking of the nature of a good vamp—simple, yet technically correct; moving in crotchets; firm and well-accentuated. When Strathspeys and Reels are played by a band, inner harmonies of some kind seem wanted. The effect of a body of strings playing a melody to a fundamental bass is apt to be rather thin and scratchy.

Some freedom of treatment may be allowed when dealing with the modern Strathspey, but in the older tunes, where the tonality is often vague and the cadences peculiar, the application of modern rules of harmony is apt to result in travesty. Modern rules, indeed, must sometimes be frankly defied. In quite a number of our most characteristic dance tunes, for example, there occur modulations that compel the arranger to perpetrate consecutives, if he is to preserve intact the old-world character of the melodies. Something similar has already been referred to in connection with the bass of pipe tunes.

In general, while, as we have said, some deference is to be paid to the habit and attitude of the modern ear towards harmony and accompaniment, the true character of the Strathspey must be jealously conserved and guarded, and never suffered to be overlaid by any attempt to bring it in line with modern rules and classical ideals.

As to keys, A and D are the best for Strathspeys. Some of the older men were fond of affecting flat keys, although it is not quite certain that they always played the pieces in those keys themselves. Succeeding editors at anyrate have frequently taken the liberty of re-scoring such compositions in the nearest sharp key. As a rule, nothing more surely tends to the sequestration of a Strathspey than writing it in flats.

The Strathspey, while essentially a dance tune and meant to be played to "flying feet," is often treated as pure instrumental music and played for its own sake, when it comes to be known as the Solo, or Slow Strathspey. The time is then at the discretion of the player, but is in practice always slower than the dance time. Mr. Skinner has developed the Solo Strathspey, giving to some forms of it the name of Pastoral. In no other field, perhaps, is his originality so strikingly shown. From the bright and perennial charm of "The Bonnie Lass o' Bon-accord," he has worked through various moods, till, in "The Valley of Silence" and "Ossian," he has achieved a classical breadth and intensity to be found nowhere else in native instrumental music.

Strathspeys have further found their way into vocal music. Not a few of the airs to which Scottish songs are sung had been originally Strathspeys. Burns made several adaptations of this kind with supreme success.

All the leading composers of the Strathspey and Reel have also been players of greater or less note. Niel Gow stands forth as the greatest Scottish virtuoso of past days. Judging from the impression he made on his contemporaries, he must have been a player of exceptional power and individuality. Tried by professional standards of technique, his execution may have been of a certain rough and ready order; but the fire of genius was in his soul, and lent the magic of inspiration to his electric bow. Since his day there has never wanted a worthy succession of exponents of Strathspey playing to maintain and transmit its best traditions. The modern school, begun by Mr. Peter Milne, has been perfected by Mr. Scott Skinner. The verve and abandon always associated with the rendering of our dance music are still there, but a higher technique and a wider conception of art have banished certain crudities, and eventuated in a style and finish never before attained.

Collections of Strathspeys and Reels have been legion. The earliest published work of this kind is Bremner's "Collection of Scotch Reels or Country Dances" (1757-1761). Strathspeys are first mentioned in Daniel Dow's Collection issued a few years later. The term, "Strathspey Reels," is given by Alexander M'Glashan in his Collection of 1780; and in the same year Angus Cumming brought out his "Collection of Strathspeys or Old Highland Reels," all which shows how uncertain in those days was the connotation of the terms. Niel Gow's first collection appeared in 1784, three years after Marshall had entered the field. Marshall's second collection (1822), is admittedly the finest work of the kind published during that age.

It is no easy task assigning the compositions of those days to their true and real authors. Disputed claims meet one at every turn. The ethical standard was low, and it was a very common practice to change the names of other people's tunes and publish them again in a more or less equivocal way.

Captain Simon Fraser's valuable collection of Highland music first appeared in 1816. Davie's "Caledonian Repository," an extensive collection of airs for the violin without accompaniment, came out in 1829-30. About the middle of the century appeared two worthy collections of Scottish dance music, by J. T. Surenne, and Alexander Mackenzie. Works of the ordinary type have been very numerous.

Recent and very valuable are Dr. Macdonald's "Skye" collection (1887), and his "Gesto" (1895). For the historical student of the Strathspey and Reel the most important work is Mr. John Glen's "Scottish Dance Music," Vol. I. appearing in 1891, and Vol. II. in 1895.

Mr. Scott Skinner's first collection of Reels and Strathspeys was published in 1868. The "Miller o' Hirn" collection appeared in 1881, the "Elgin" collection in 1884, and the "Logie" in 1888.

It is the custom of some superior musicians to despise the Strathspey as a very poor and rude kind of music, not worth the attention of the cultivated player. The Strathspey does not, indeed, profess to be a highly developed form. In the realm of music, it is a dialect, not a language. To compare its vernacular utterance with the high speech of the classics is beside the mark. Yet it has its place and function. Its area may be limited: its programme humble. Yet, within that area and with that programme, it may achieve a distinction—a perfection all its own. The product of the

native and untrained musical instincts of a people, it has become one of the channels of utterance for their idealised emotions, and is very closely connected with their social and recreative life. Such an instrument, however humble, can be overlooked neither by the musician nor the psychologist. And it is significant that, as the outlook of art has widened, folk-music has received more attention, until now it has begun to be the subject of organised expert research.

As regards our native dance music, the observer who approaches it in a sympathetic spirit will note one or two things. He will be struck by the enthusiasm which the music evokes in player and hearer. Into these strains the native fiddler throws all his heart, playing with a sustained vigour and fire that are quite unique. And the dancers are equally inspired. They dance with an energy and abandon—with an almost barbaric joy, that makes the movements of the modern ballroom appear "tame and domestic."

Even when the Scotsman sits and listens to the old tunes, he is moved in wondrous wise, for the very essence of the native spirit is in them. And when in lands far away the exile hears the old familiar strains, he is wafted back to the days and scenes of Auld Lang Syne. Again with long-lost companions he threads the merry Reel, or, falling into deeper reverie, he can hear the sough of the pines on the far hillside, and the voice of the mountain stream as it leaves the heathery heights to break down the rocky glen. Anon, as the pastoral strain arises, he can see the daisies glint on quiet sunny leas, or in fancy's ear can hear the mystic carillon that the bluebells ring on breezy knowes.

To every lover of our native music it should be matter of deep joy that its strains, gradually falling into more or less neglect, should have received, as it were, a new lease of life, through the patriotic efforts of the new school of Strathspey composers and players. To Mr. Scott Skinner, as head of that school, belongs in main part the praise of having, in a manner, rehabilitated the Strathspey, and given it new vogue and currency. As a composer he has added to the national repertoire many pieces of the highest merit, and in many styles; for in range as well as in power he leads. As a player too he has rendered equal service in the good cause, holding, as he unquestionably does, the foremost place as a Scottish virtuoso of the violin. And this premier position of his in the field of native music, ultimate now, we think, and assured, has been thoroughly well earned, for it is the result of a combination of gift, equipment, and aspiration, never before exhibited in this particular domain of artistic effort and achievement.

The present work contains the mature fruit of a life-long cultivation of the Scottish Reel and Strathspey and cognate forms; and in it are included specimens of the best work of other composers, together with many choice flowers of traditional melody, so that the student of our native music may have a conspectus of what is best and most enduring in this corner of art's high field.

Grateful acknowledgments for kind help in the preparation of "The Harp and Claymore" are due to the Rev. Thomas M'William, M.A., New Byth, Mr. Wm. Martin, Edinburgh, Mr. Wm. Carnie, Aberdeen, Mr. Robert Ford, Glasgow, Mr. Wm. M'Combie Smith, Blairgowrie, and Mr. A. Hastings, Elgin, for verses contributed to the work; to Herr Roloff, Herr Erckmann, Mr. George Riddell, Rosehearty, Mr. G. G. Ingram, U.S. America, and Mr. John Davidson, Aberdeen, for musical arrangements; to Mr. A. Troup, Ballater, Mr. F. Gilruth, Dumfries, and Mr. Wm. Forbes, Ellon, for information as to the sources of tunes; and to Mr. J. D. Law, U.S. America, and Mr. Joseph Dunbar, Huntly, for help in other ways.

To all other other friends, too numerous to name, but well-remembered and dear, who by word or deed have helped and encouraged the author in his life-work, he would offer his heartfelt thanks.

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THE HARP AND CLAYMORE

BY

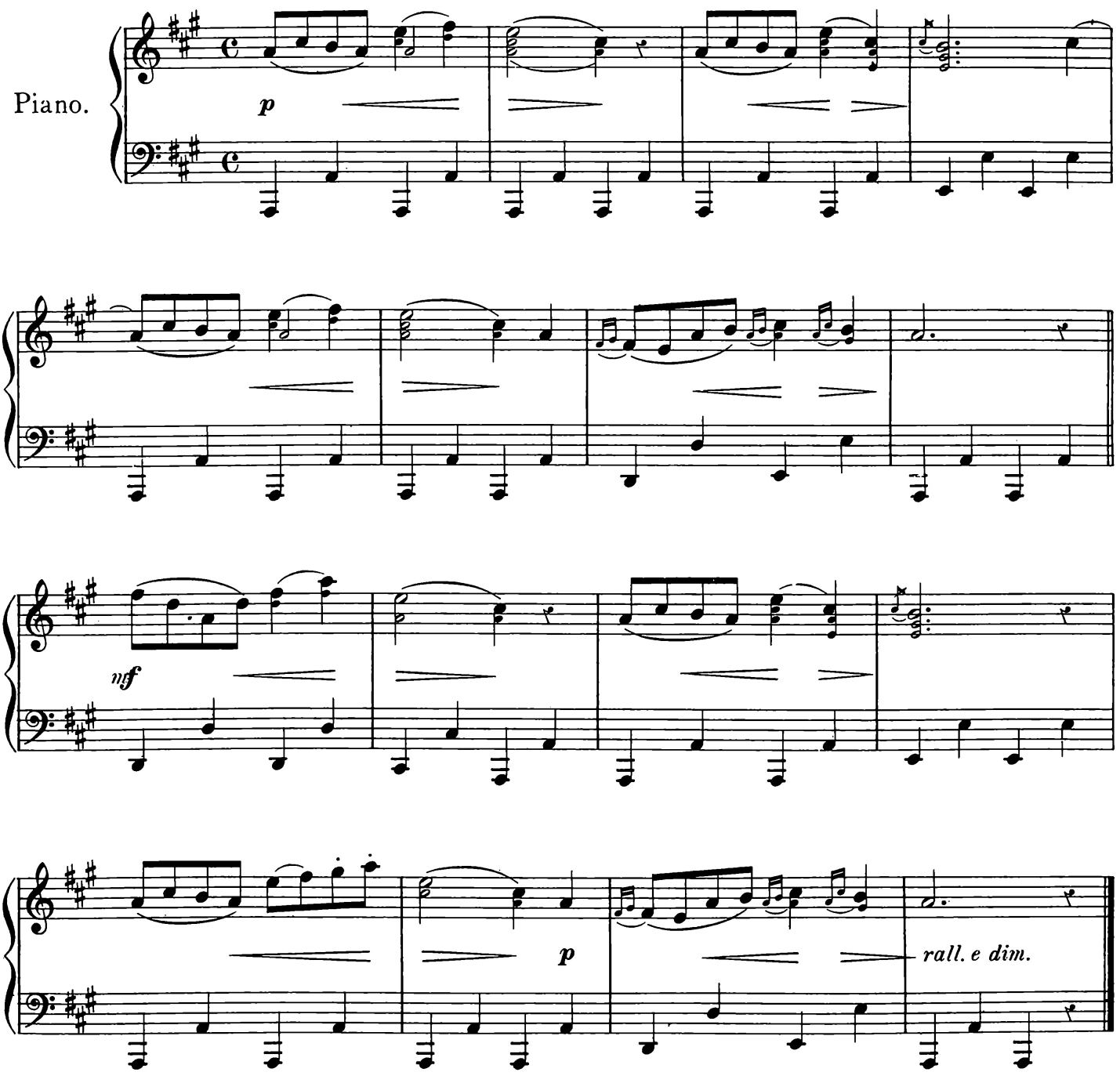
J. Scott Skinner.

PASTORAL MELODIES AND HEROIC AIRS.

THE CRADLE SONG.

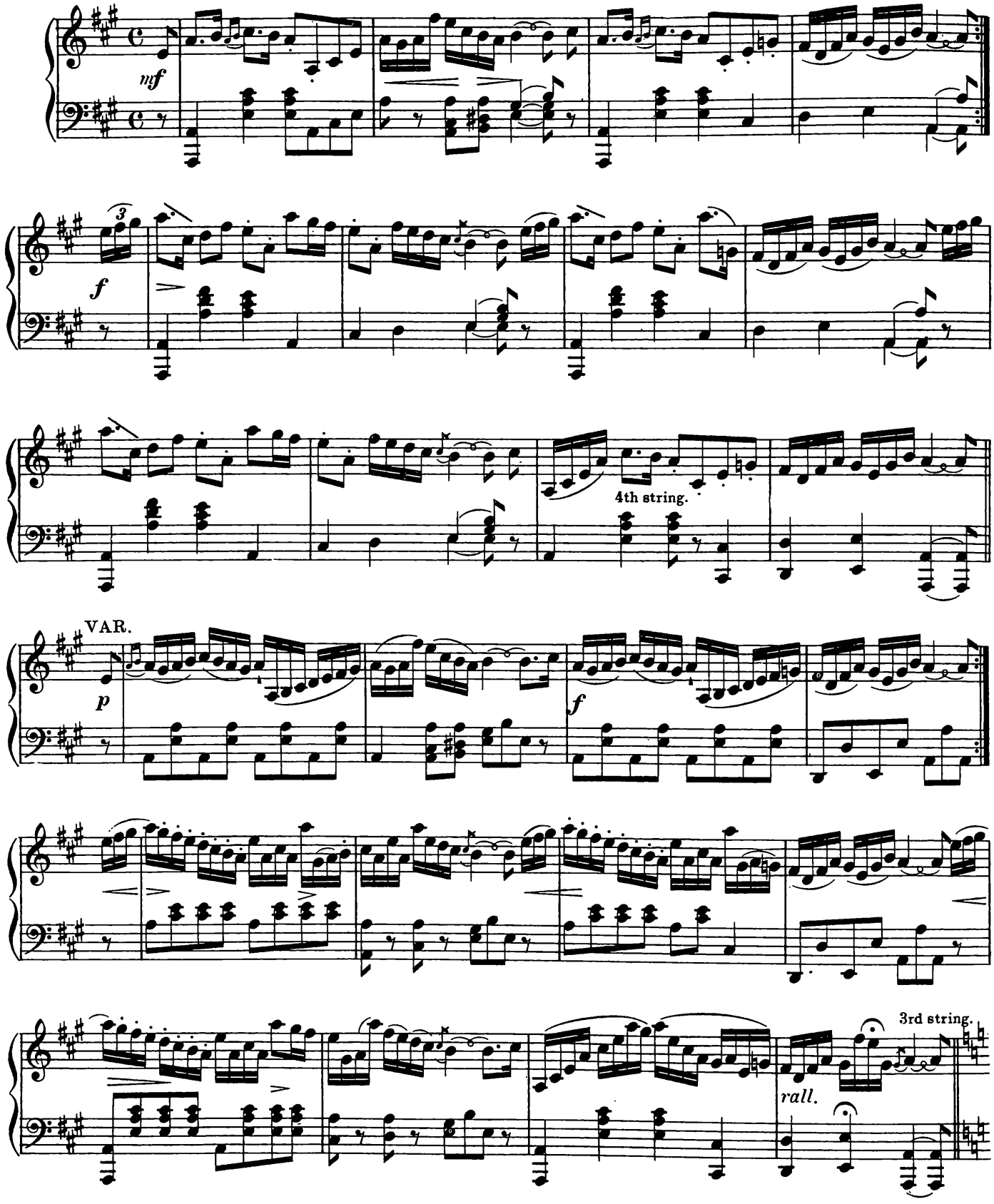
Muted Violin.

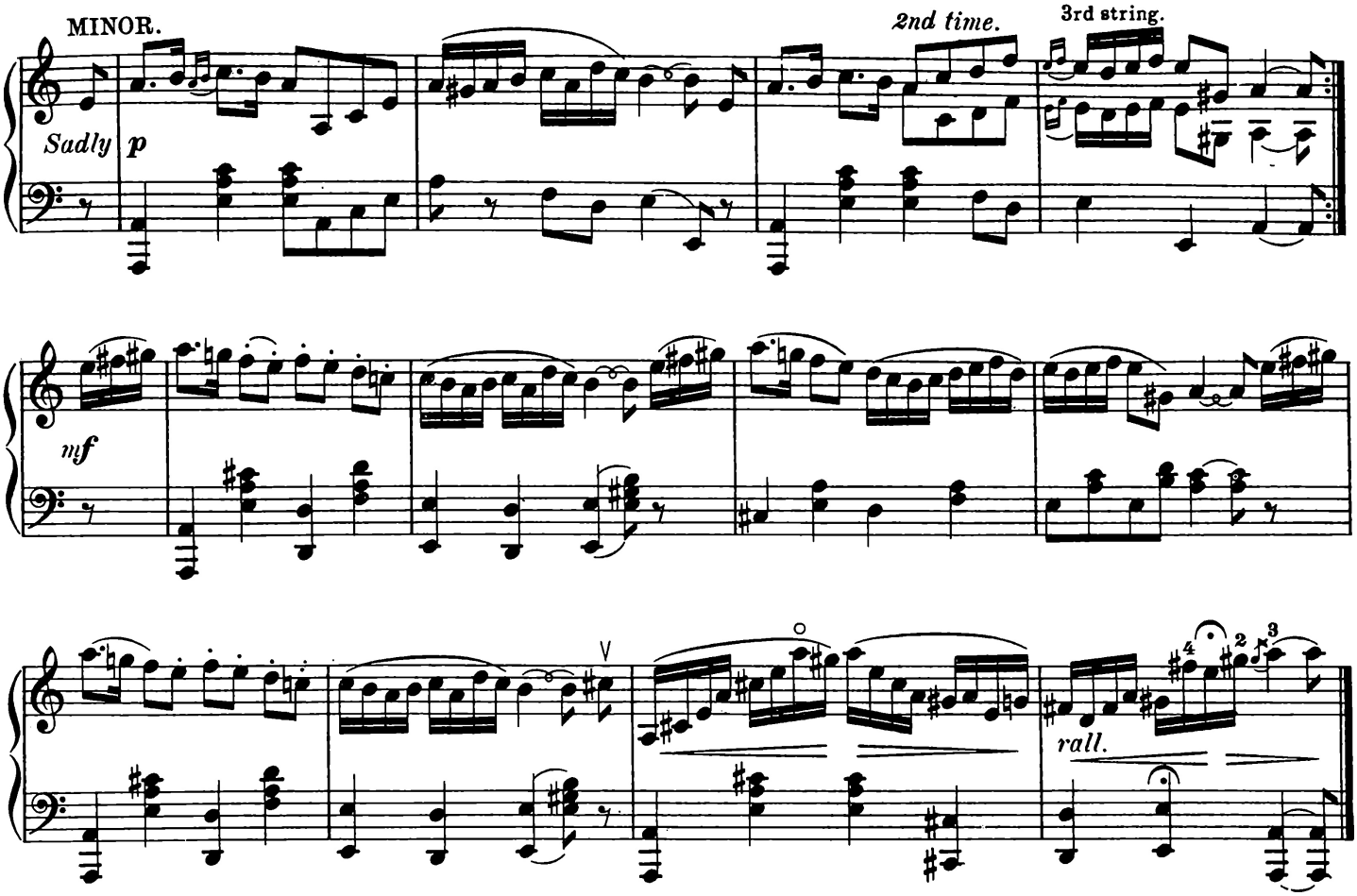
J. SCOTT SKINNER.



THE BONNIE LASS O' BON-ACCORD.

J. SCOTT SKINNER.
Arr. by GAVIN GREIG.





1.

The Bonnie Lass o' Bon-Accord,
Looks lang owre the bar o' the Dee,
An' the Bonnie Lass o' Bon-Accord
Comes hame wi' the tear in her e'e.
An' there's never a wind but blaws to her gate
Some brisk braw carle come to woo;
But wi' neither the kilt nor the coat will she mate,
For her heart's wi' the jacket o' blue.

2.

Her auld faither girns at the ingle side—
"It's the Lowland squire ye maun wed,
An' ye to the kirk in a coach shall ride,
An' in velvet an' silk ye'll be cled,
An' on siller ware ye shall dine at the board,
An' the diamonds shall shine on your broo;"
But the Bonnie Lass o' Bon-Accord
Still sighs for the jacket o' blue.

3.

Her mither looks up frae her spinning wheel—
"Ye maun lie on the bed that ye mak',
Ye're owre hard to please or your head's in a creel—
It's the Hielant laird ye should tak',
Wi' his philabeg an' his lang broadsword,
An' his kilt o' the scarlet hue;"
But the Bonnie Lass o' Bon-Accord
Sets her heart on the jacket o' blue.

4.

Up speaks her sister, sae cankered an lean—
"The menfolk are a' blin' or daft
To craze their heads for twa saucy een,
An' a round face, silly an' saft;
But ye'll sink or swim if ye'll no tak' the ford,
An' ye'll drink o' the browst that ye brew,
An' there's mony a lass in Bon-Accord
Cries— Rue on the jacket o' blue!"

5.

The Bonnie Lass o' Bon-Accord
Turns round wi' the fire in her e'e—
"The carle, an' the clerk, an' the squire an' the lord,
I wish they were droon'd in the Dee;
An' the siller hoard, an' the lang broadsword,
An' the diamonds that shine on the broo—
Tak' them a' for ae blink frae Bon-Accord
O' the ship wi' the jacket o' blue!"

6.

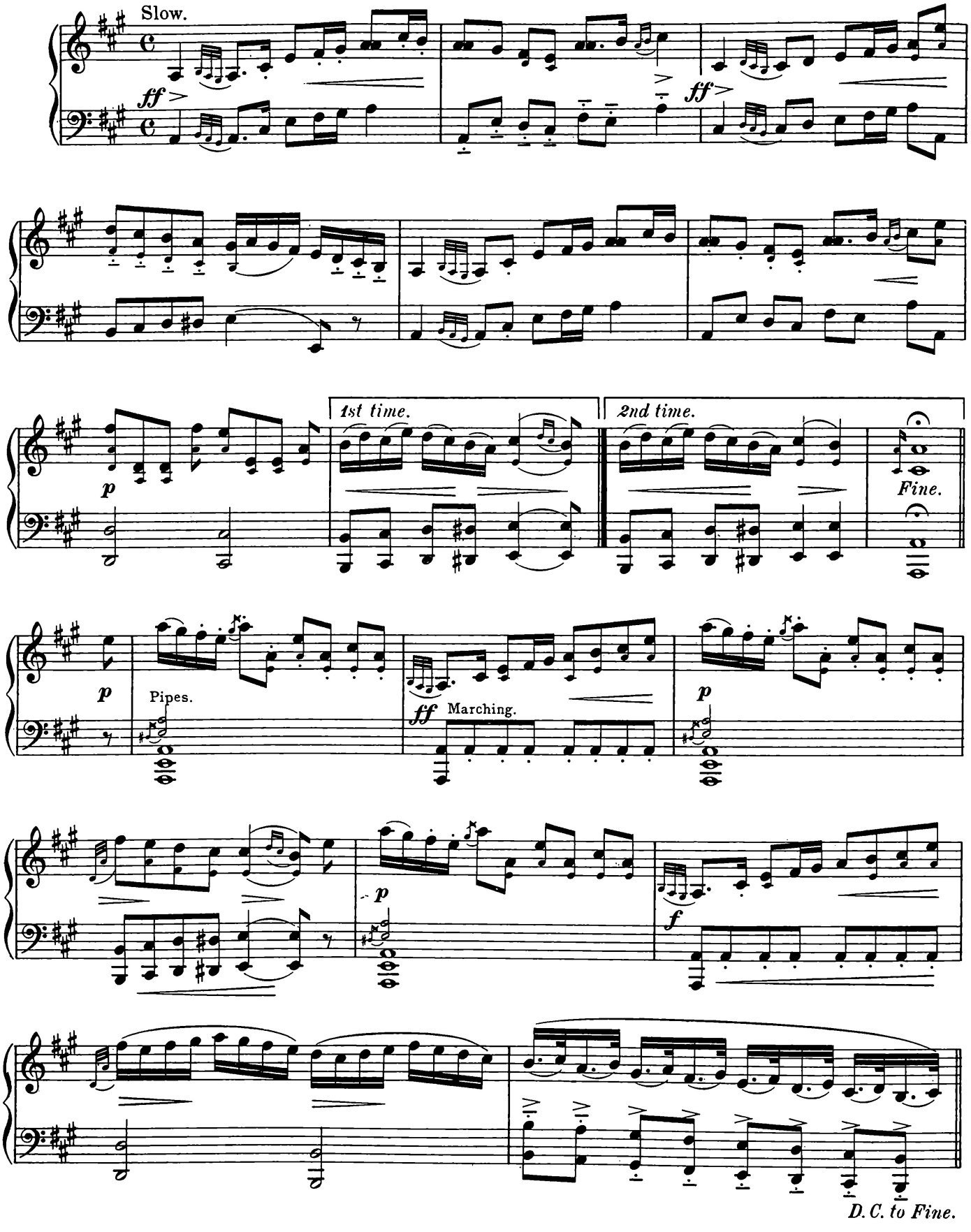
The Bonnie Lass o' Bon-Accord
Gangs doon to the bar o' the Dee—
But the Bonnie Lass o' Bon-Accord
Comes hame wi' the smile in her e'e—
An' she's missed at morn frae the bed an' the board,
An' they harry the haill toon thro';
But the Bonnie Lass o' Bon-Accord
Is aff wi' the jacket o' blue!

W. M.

WALLACE.

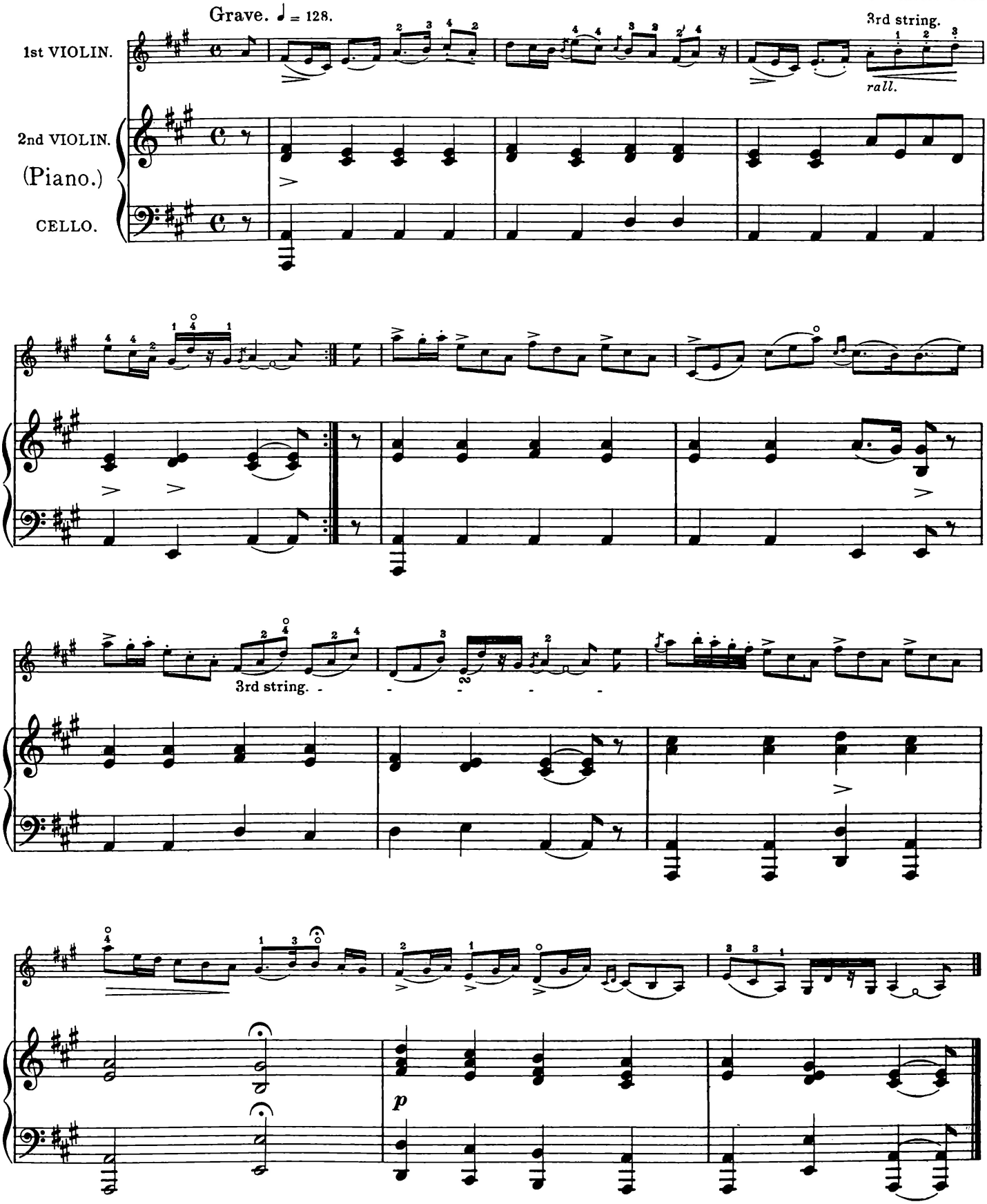
PATRIOTIC PASTORAL.

J. SCOTT SKINNER.



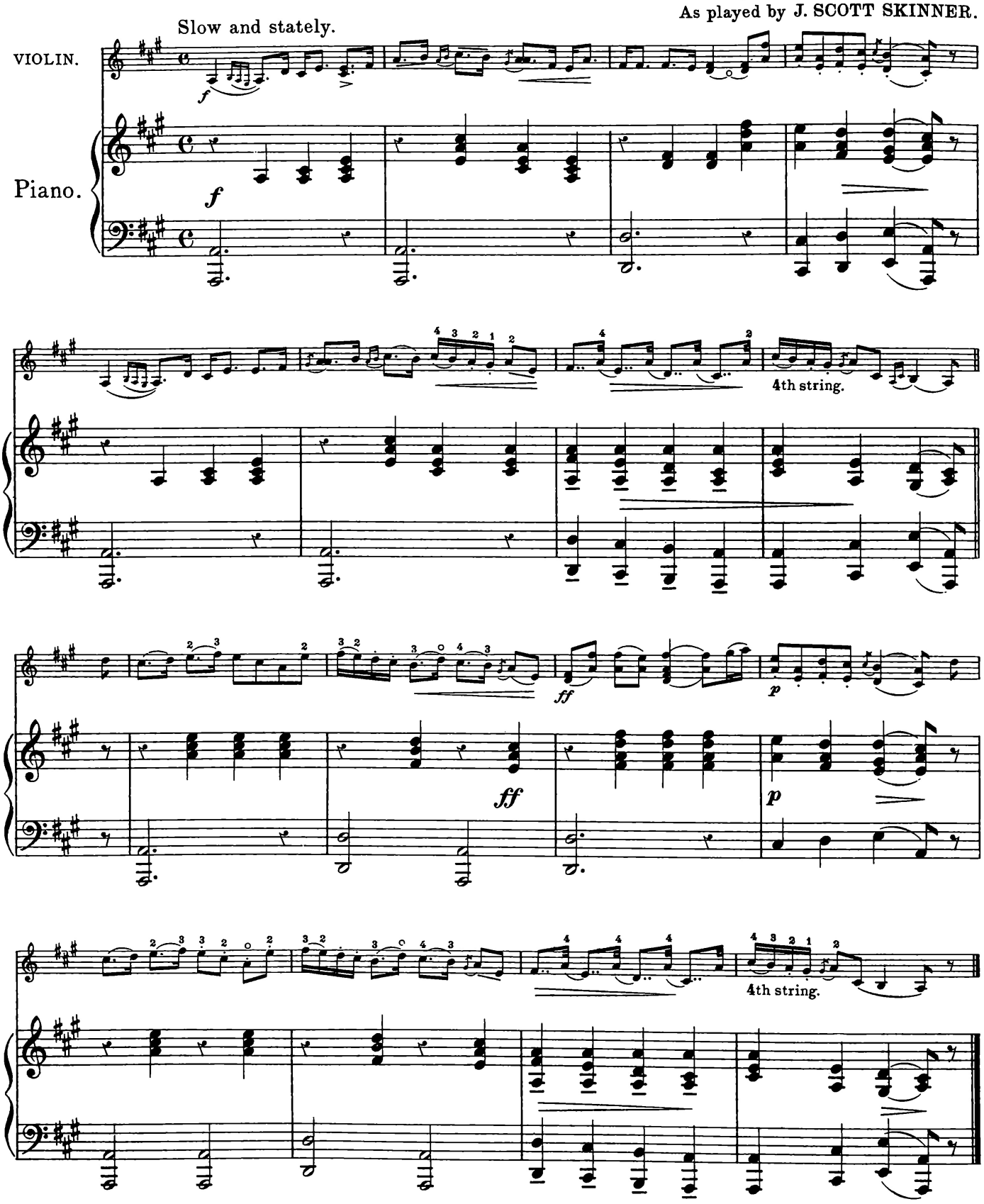
BOVAGLIE'S PLAID.

J. SCOTT SKINNER.



THE BRAES O' AUCHTERTYRE.

Crocket.
(First publ. in Stewart's Collection.)
As played by J. SCOTT SKINNER.



OSSIAN.

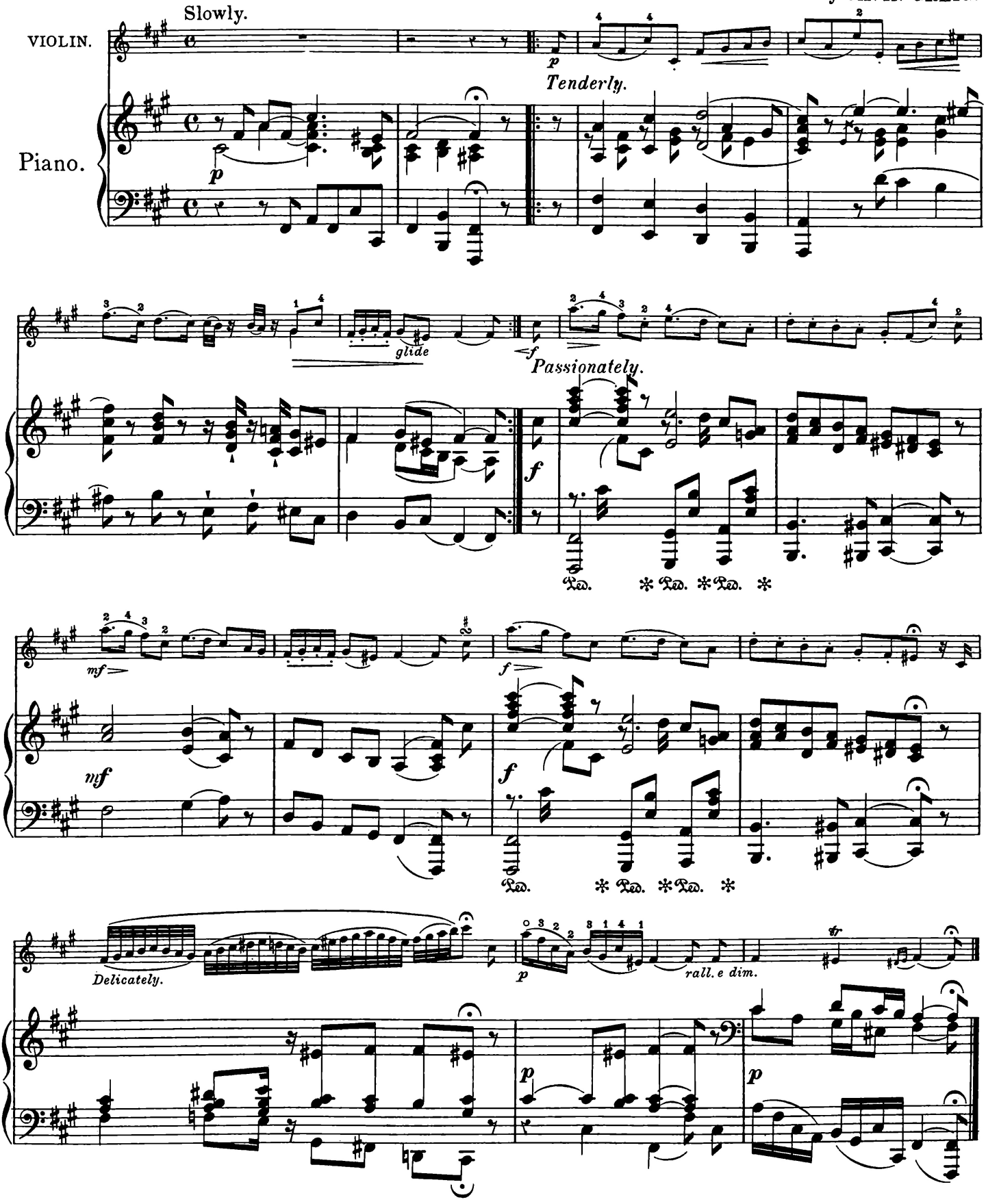
"There is a joy in grief."_ Ossian.

J. SCOTT SKINNER.
Arr. by GAVIN GREIG.

ELEGY.
Slowly.

VIOLIN.

Piano.



THE VALLEY OF SILENCE.

J. SCOTT SKINNER.
Arr. by F. ERCKMANN.

ELEGY.
Adagio.

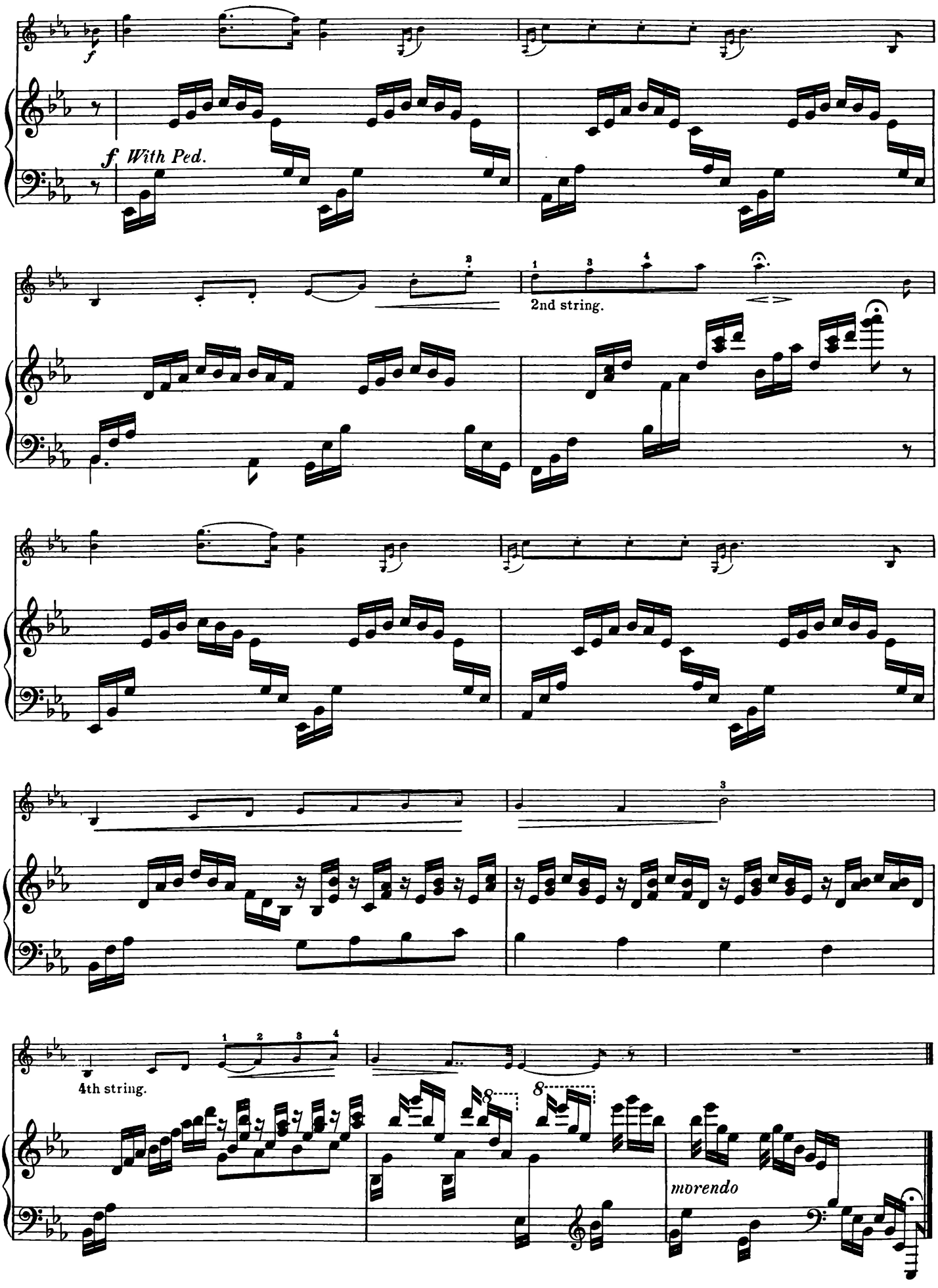
VIOLIN.

Piano.

4th string.

With Ped.

No Ped.


f
f With Ped.
2nd string.
4th string.
morendo

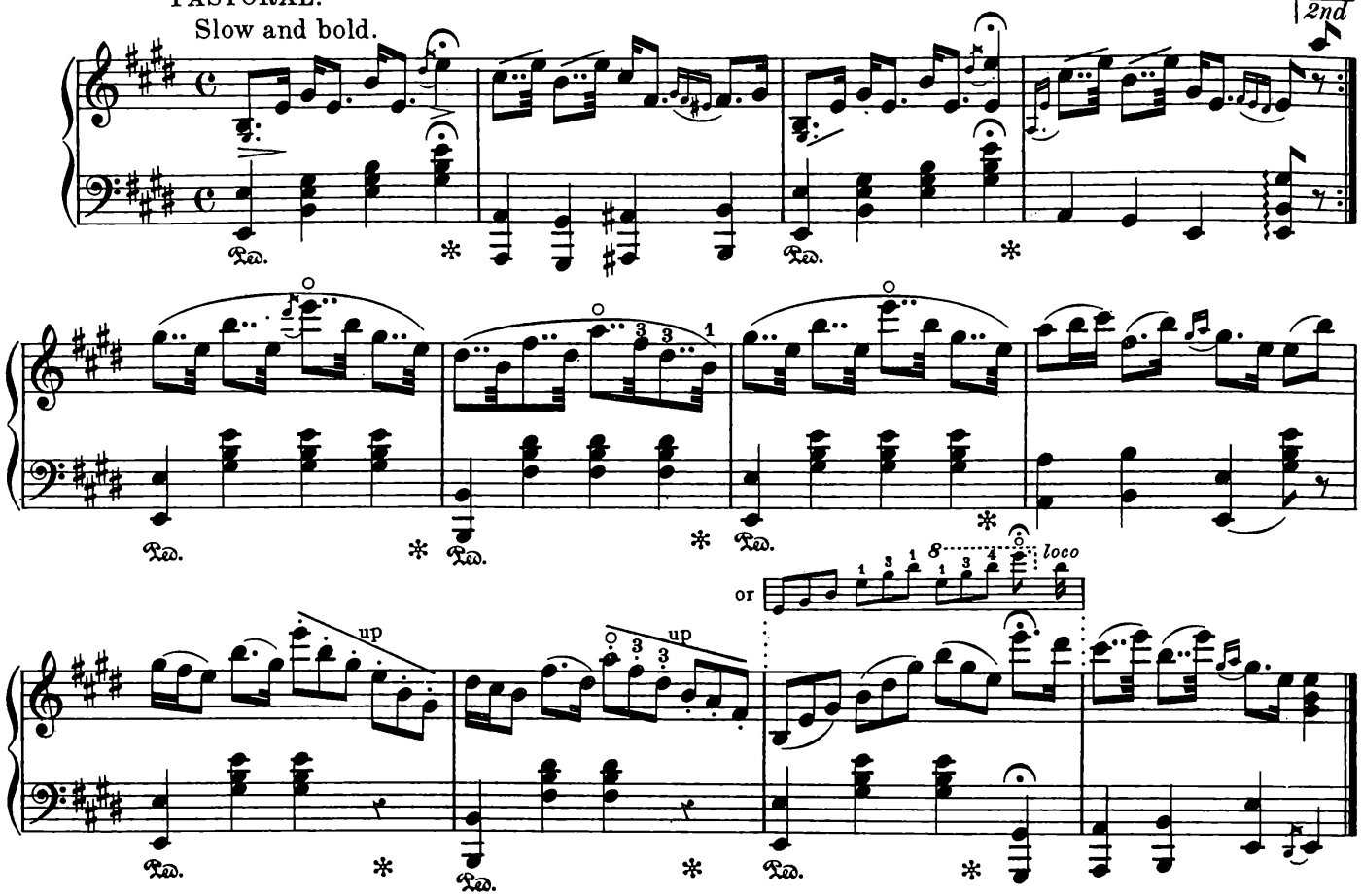
MAR CASTLE.

PASTORAL.

Slow and bold.

J. SCOTT SKINNER.

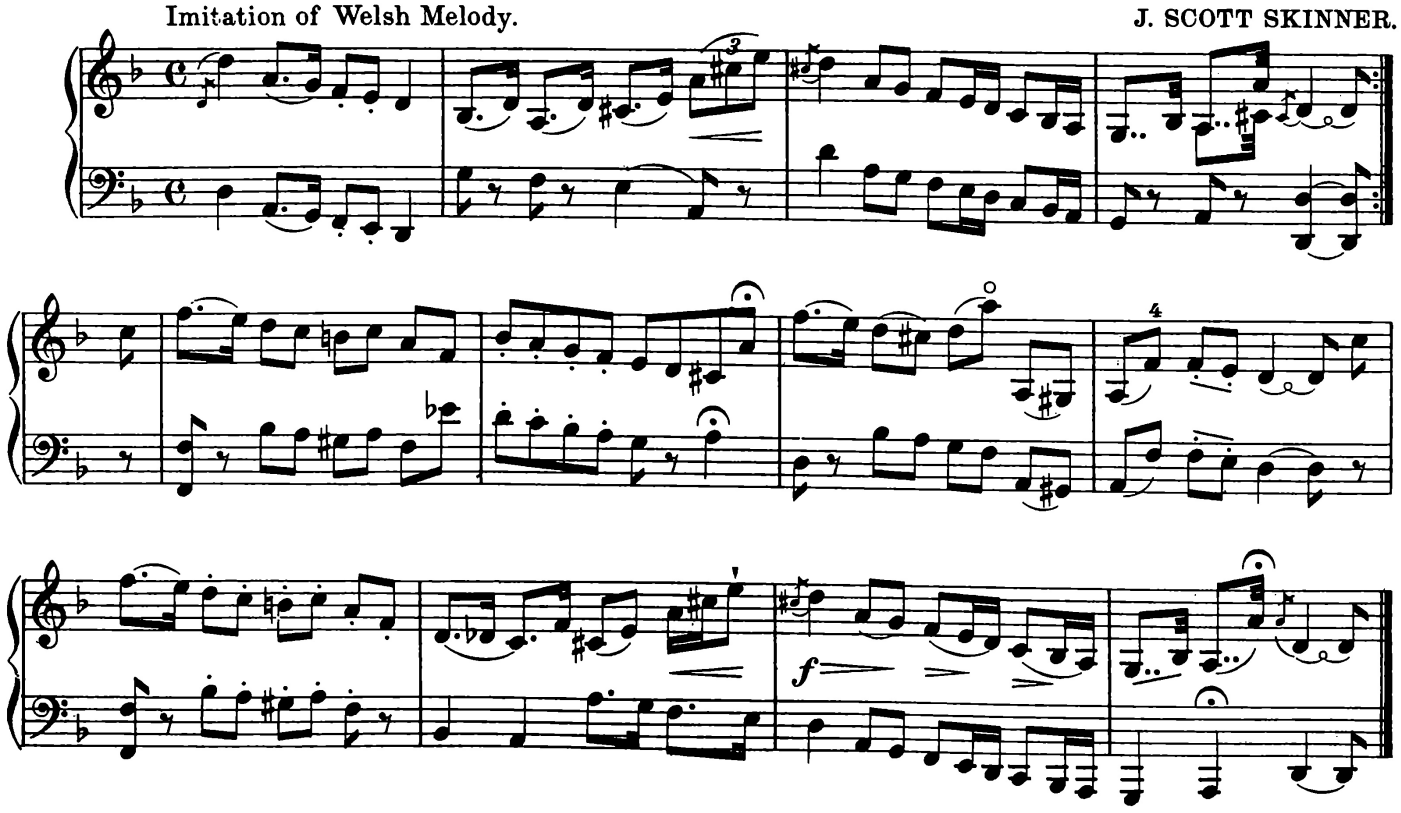
2nd



THE WARRIOR'S GRAVE.

Imitation of Welsh Melody.

J. SCOTT SKINNER.

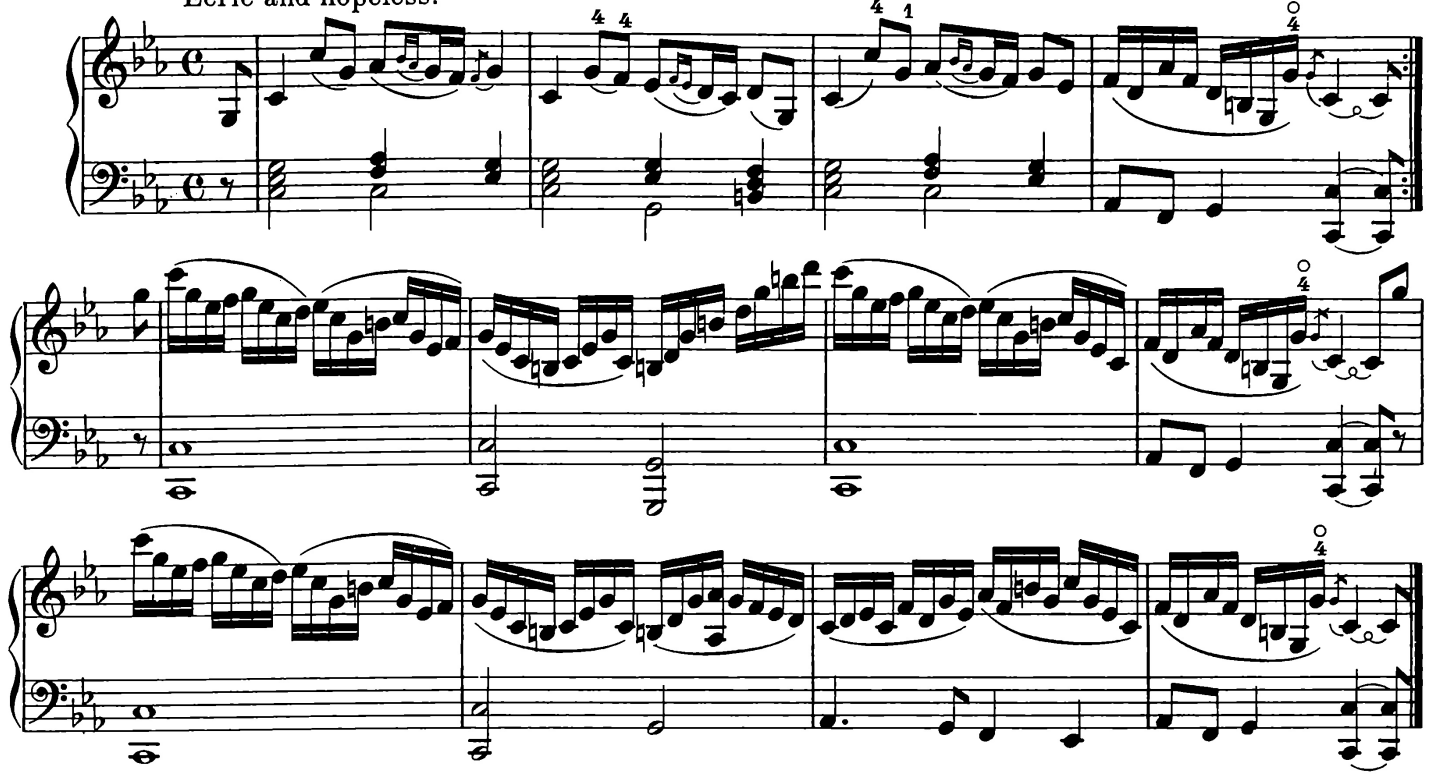


THE SADNESS OF LIFE.

PASTORAL.

Eerie and hopeless.

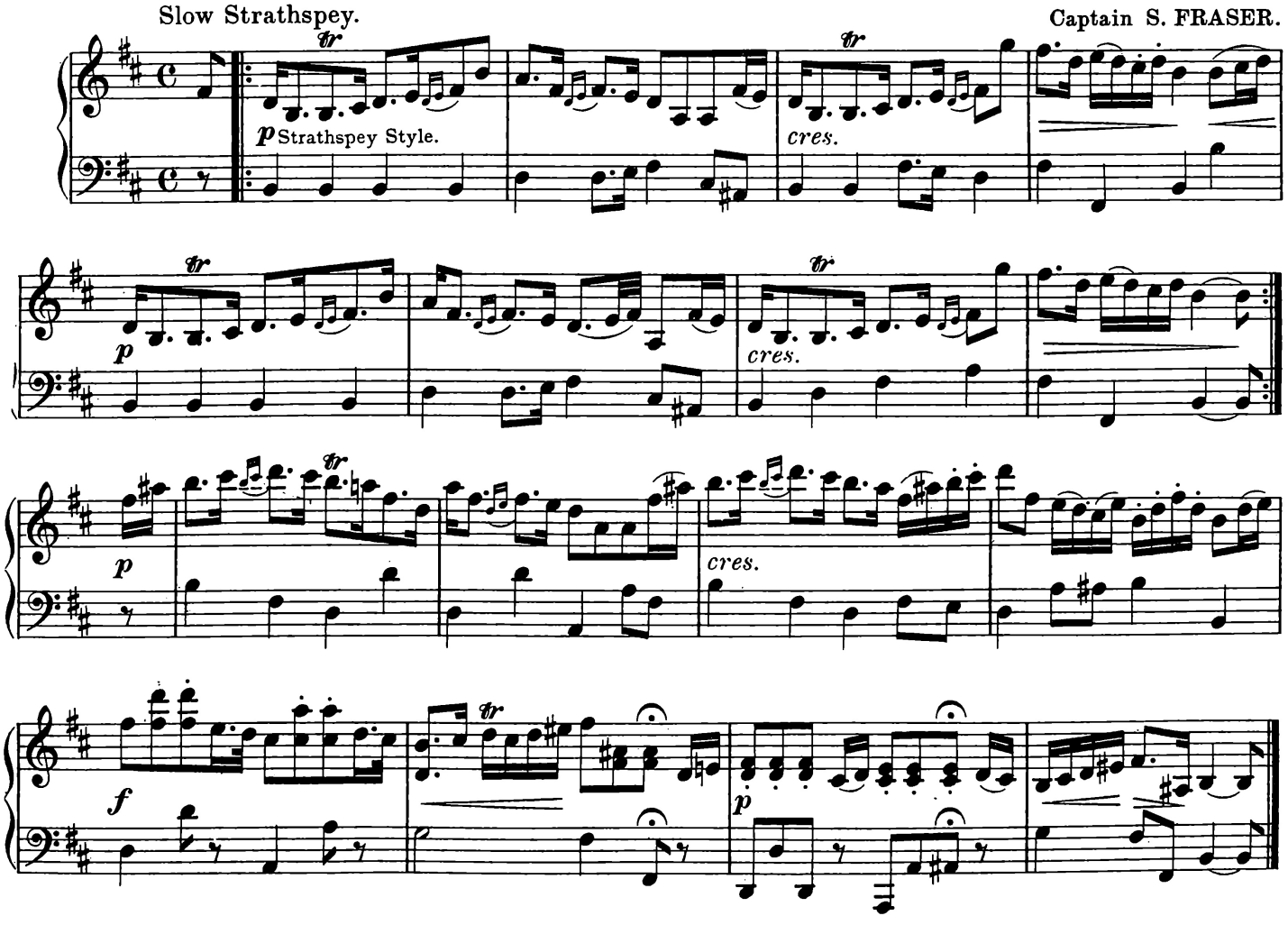
J. SCOTT SKINNER.



CALEDONIA'S WAIL FOR NIEL GOW.

Slow Strathspey.

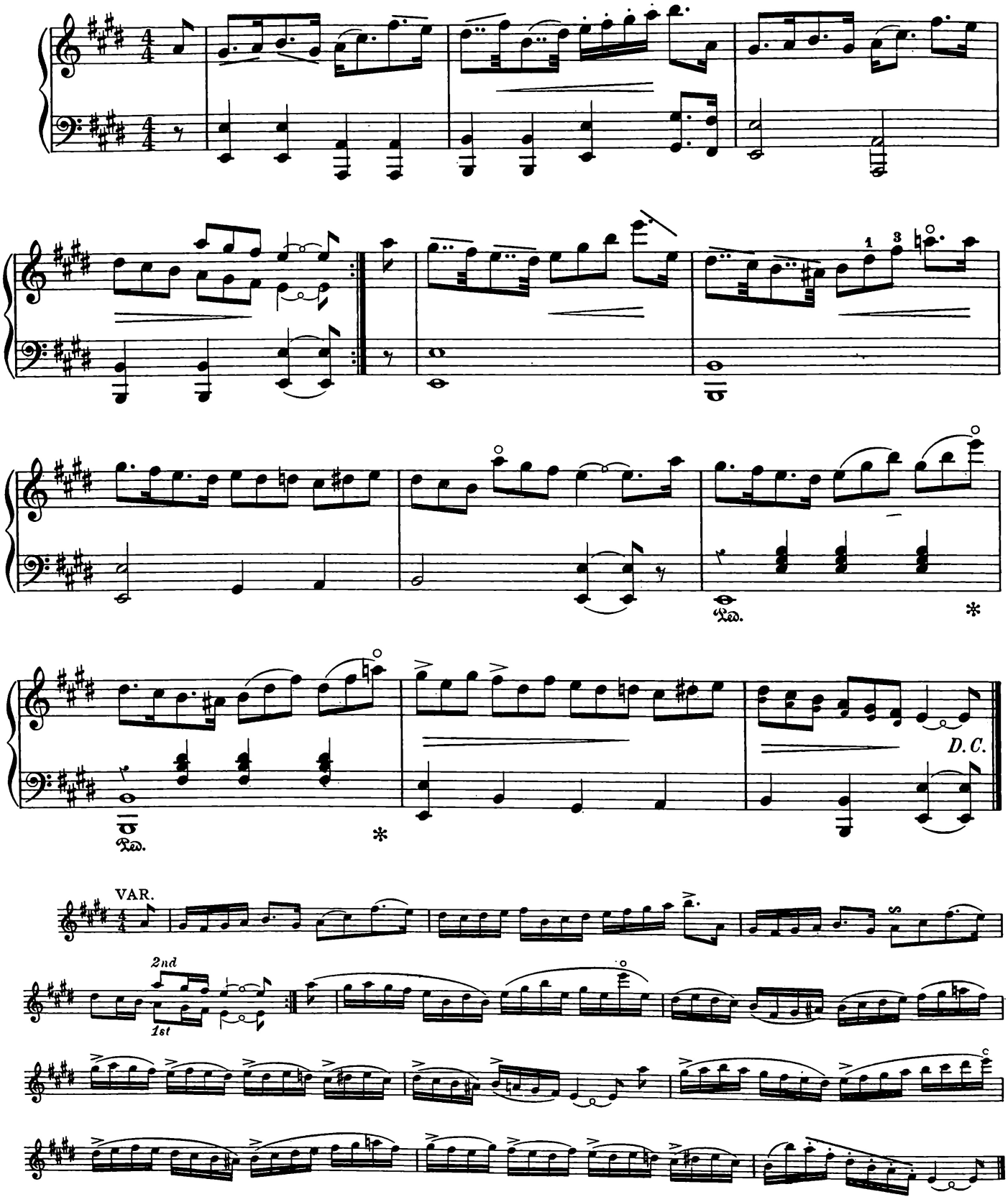
Captain S. FRASER.



THE QUEEN'S COMMISSIONER.

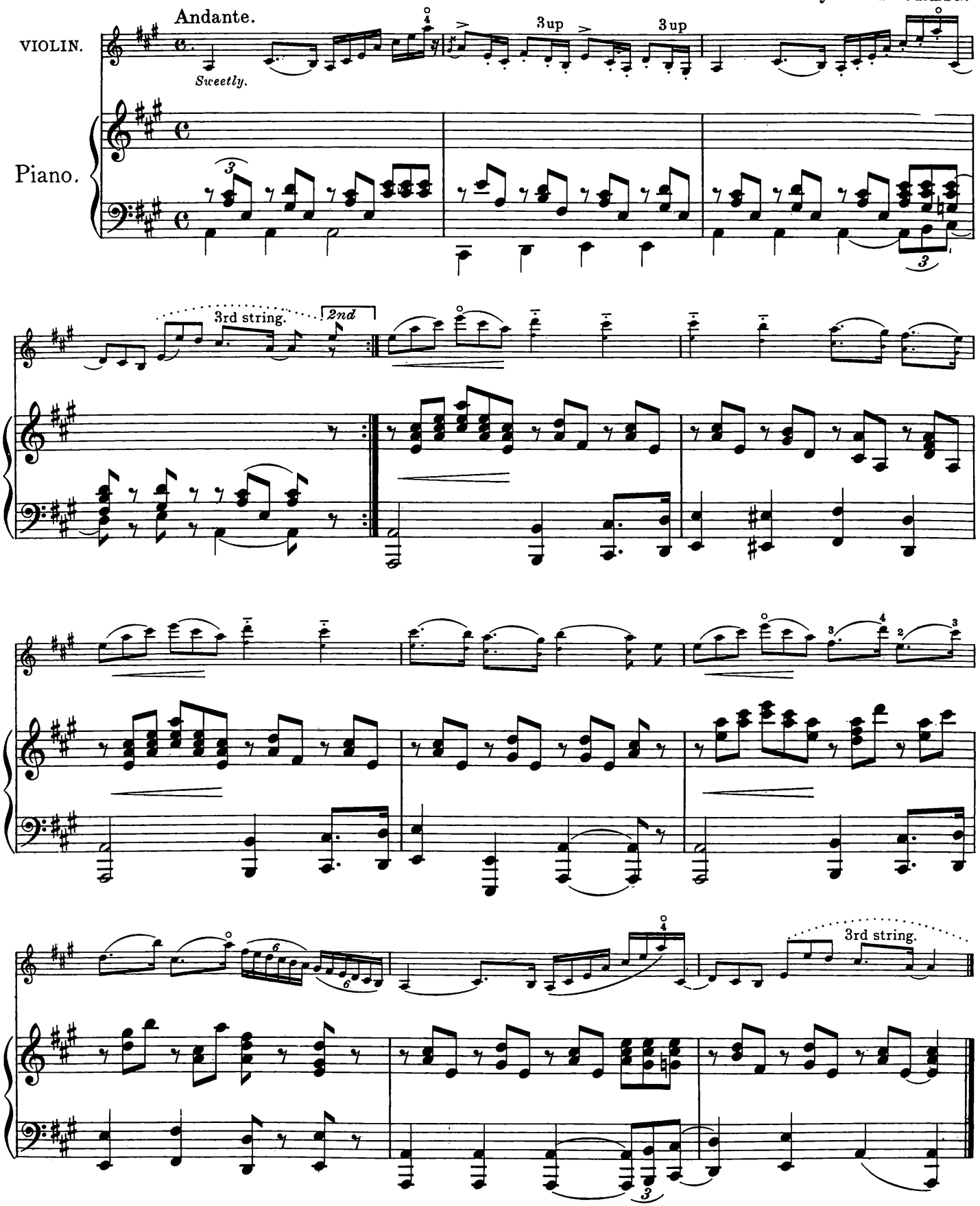
PASTORAL AIR.

J. SCOTT SKINNER.



THE AULD STYLE'S AWA'.

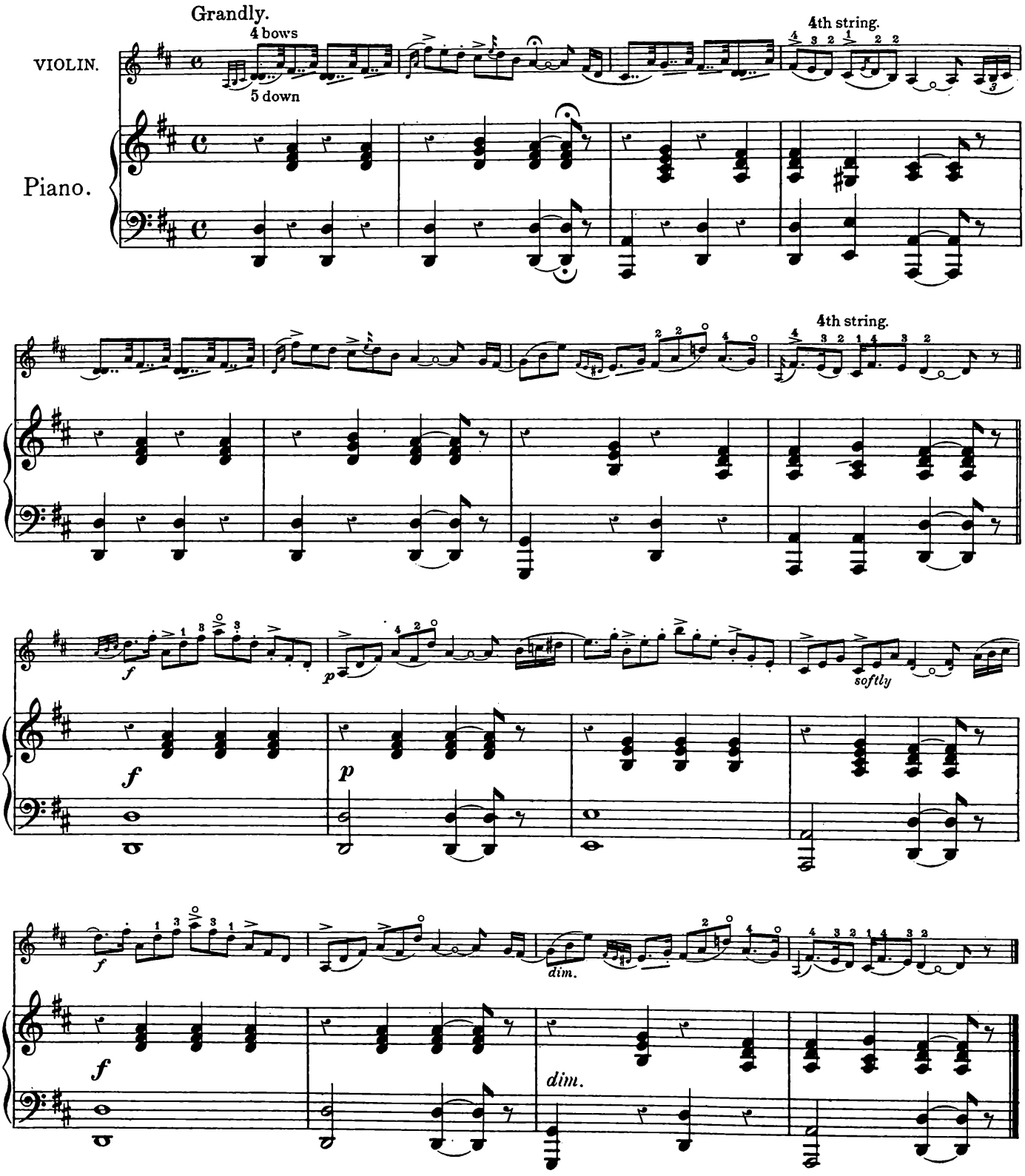
J. SCOTT SKINNER.
Arr. by GAVIN GREIG.



OUR HIGHLAND QUEEN.

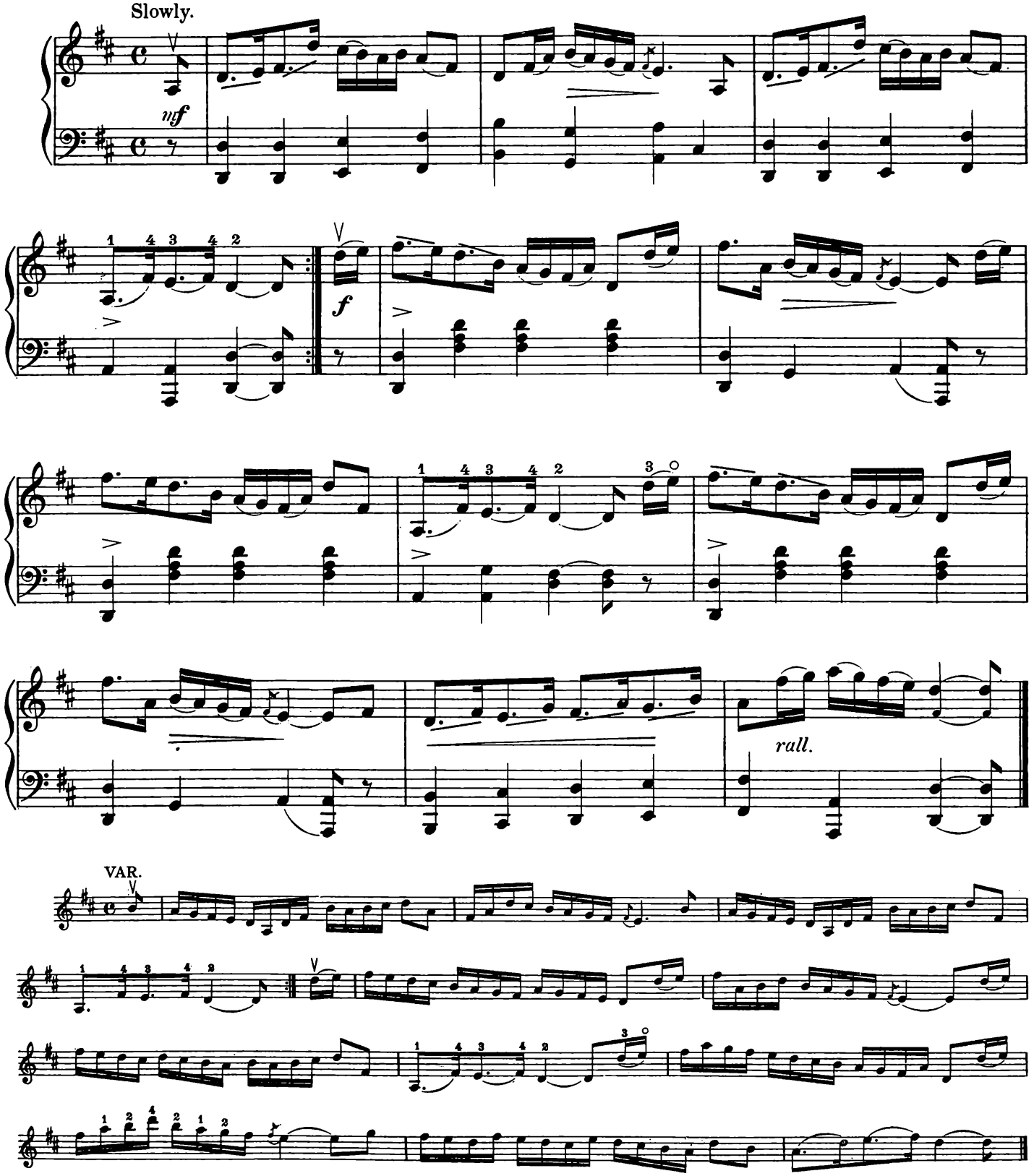
'The bluebell may forget to spring,
The Gelder cease to flow,
But Deeside men can ne'er forget
The loyalty they owe.'

J. SCOTT SKINNER.



CLUNY CASTLE, Inverness-shire.

A. TROUP.

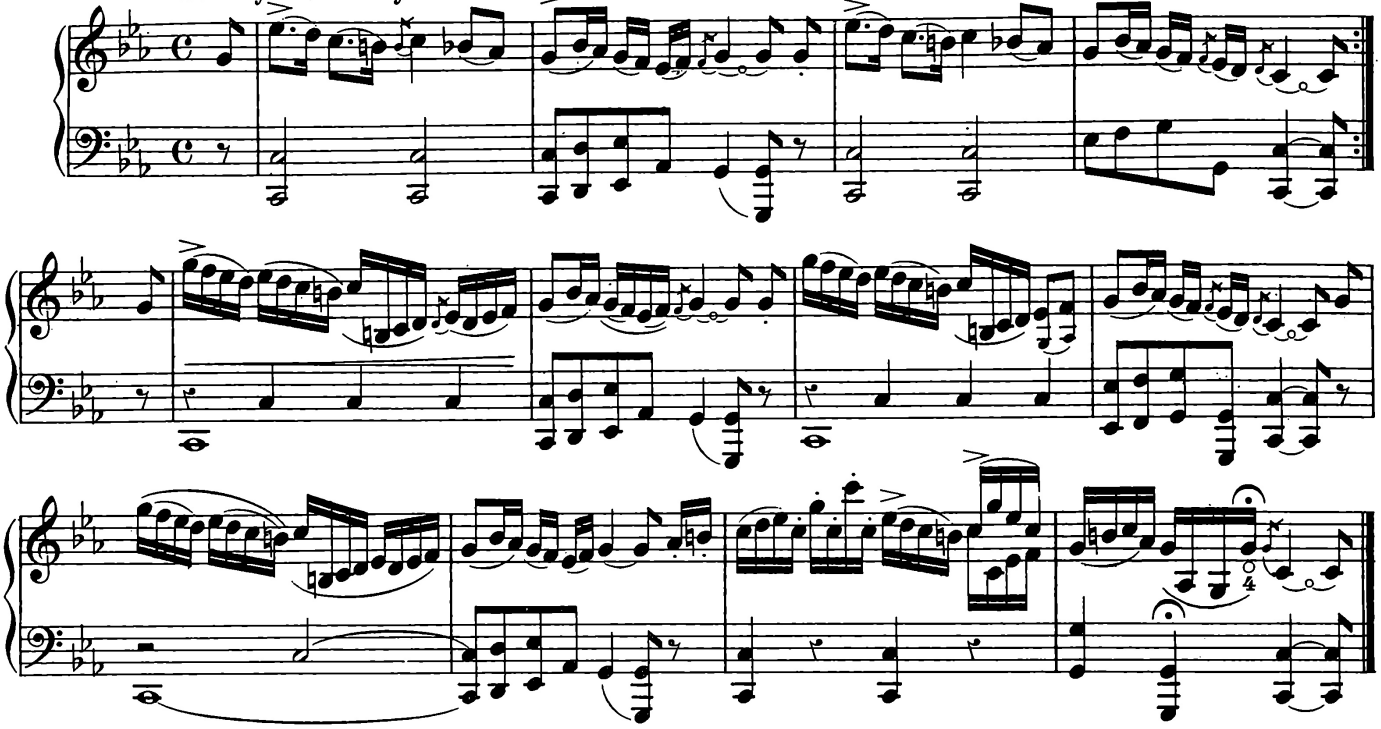


TULLOCH CASTLE.

PASTORAL.

Wierdly and slowly.

J. SCOTT SKINNER.
Sept. 1890.



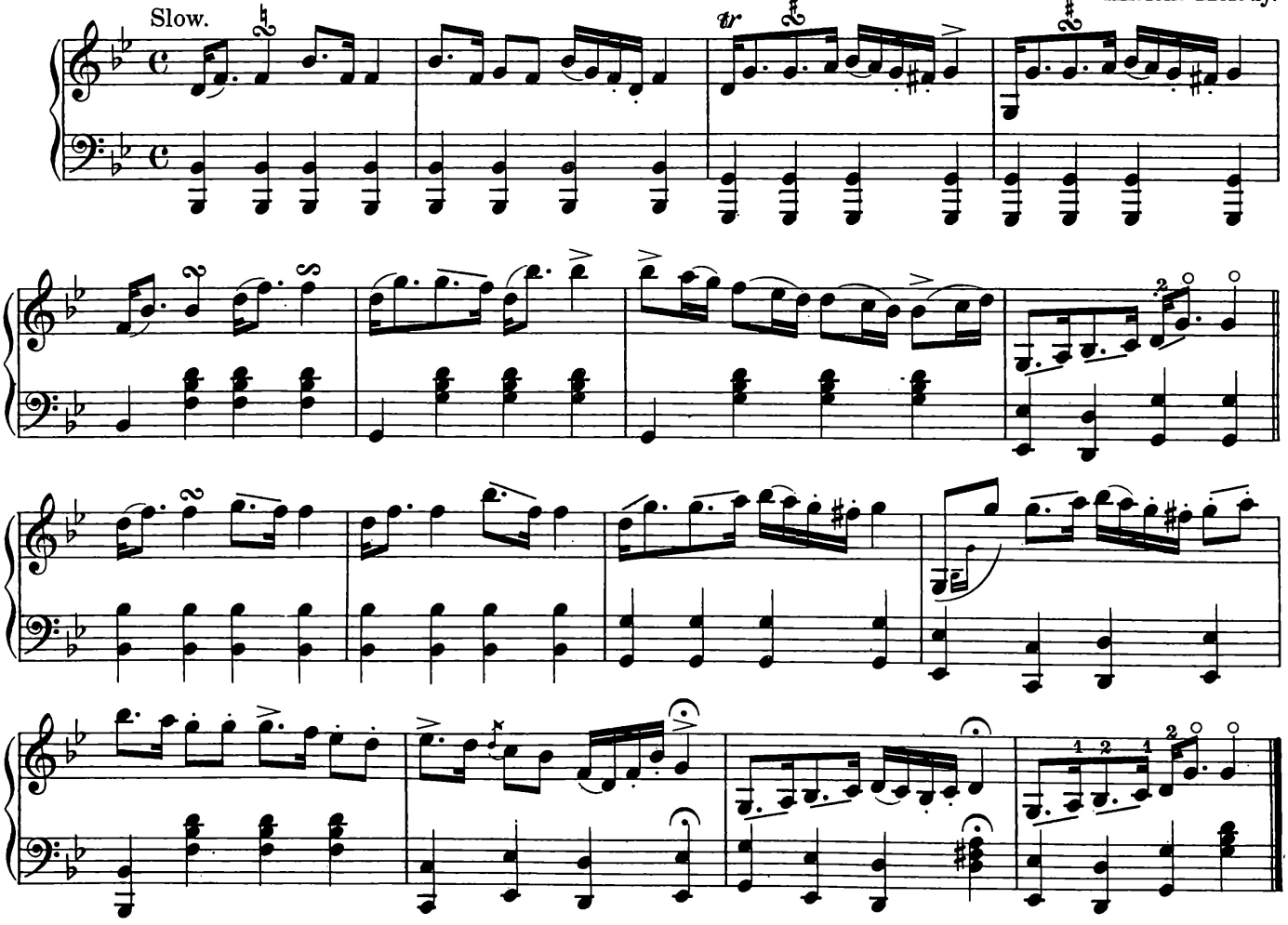
GREIG'S STRATHSPEY.

(Nath. Gow's Favourite.)

PASTORAL.

Slow.

Ancient Melody.

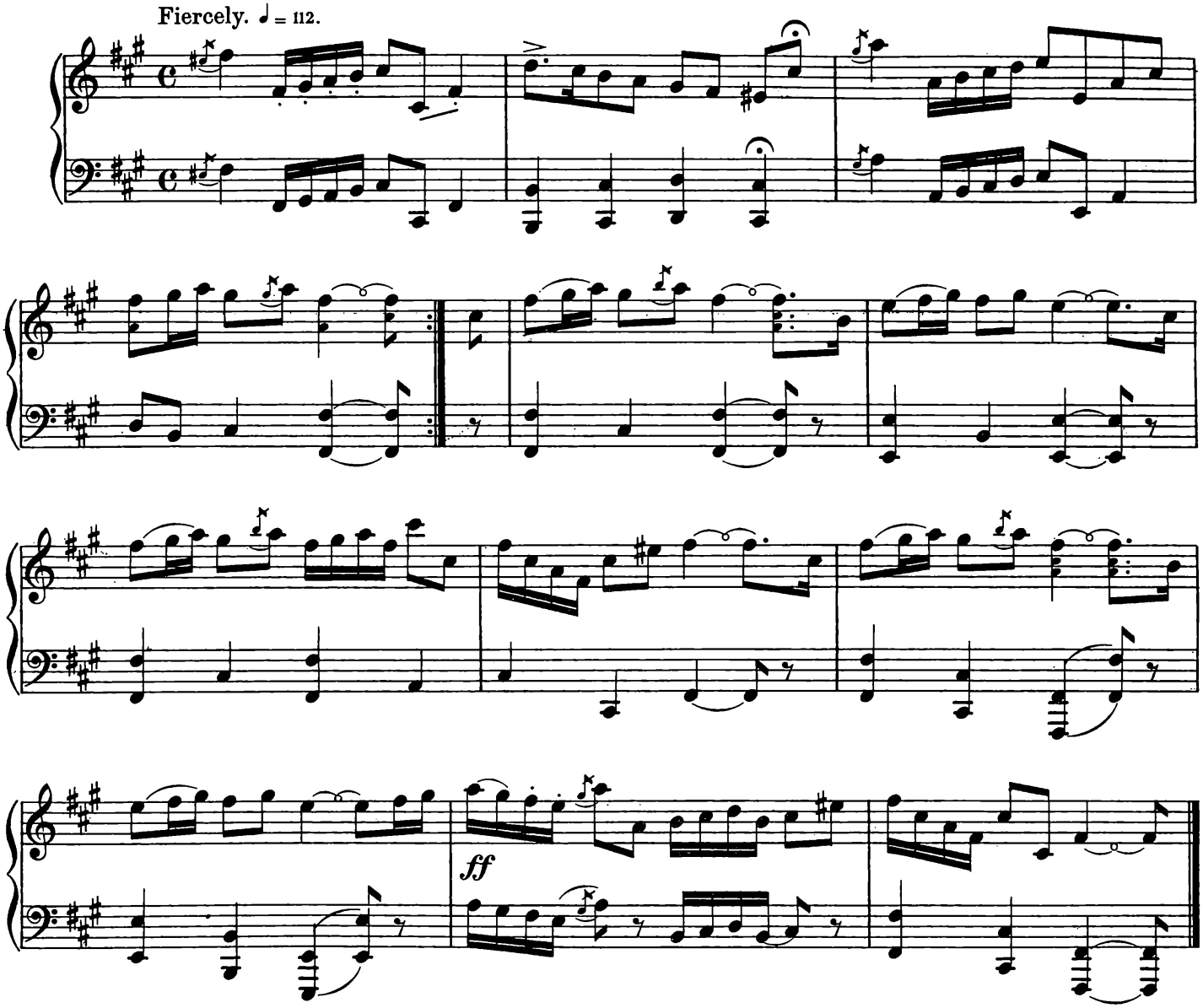


MACPHERSON'S CAVE.

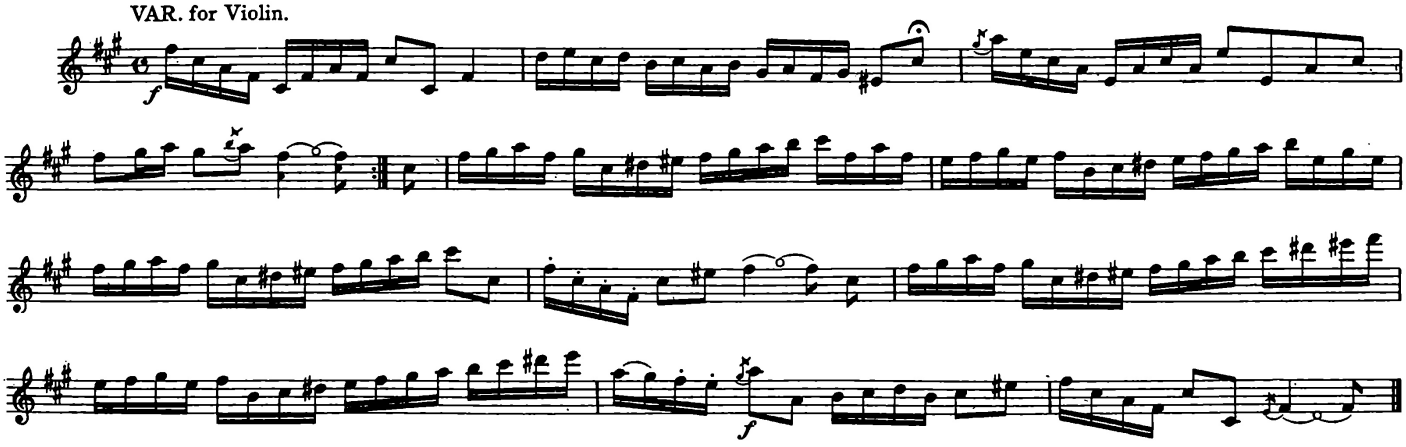
HEROIC AIR.

J. SCOTT SKINNER.

Fiercely. ♩ = 112.



VAR. for Violin.

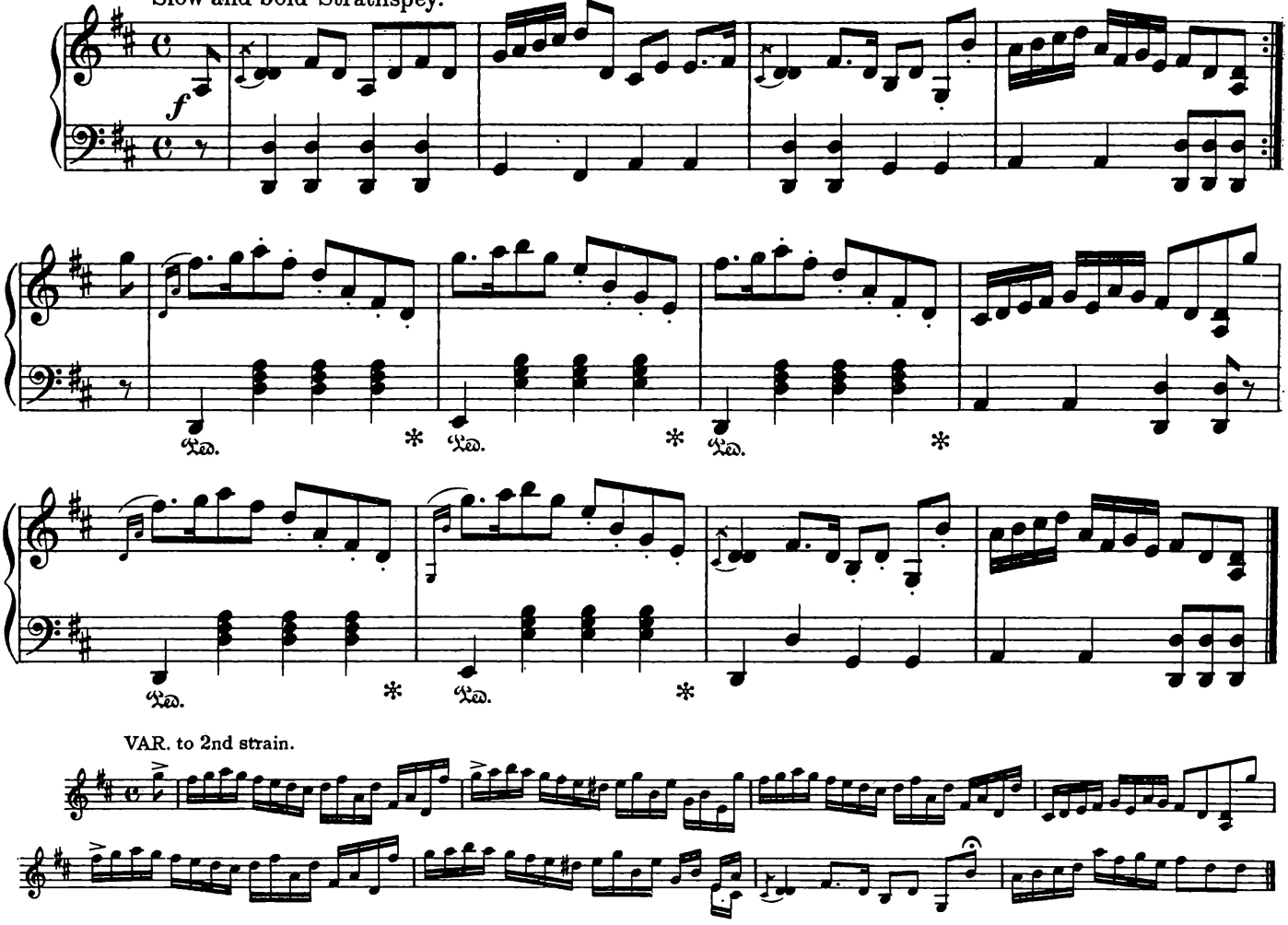


THE WARRIOR O' PERSIE.*

1st Slow Air.
2nd Accented style.

J. SCOTT SKINNER.

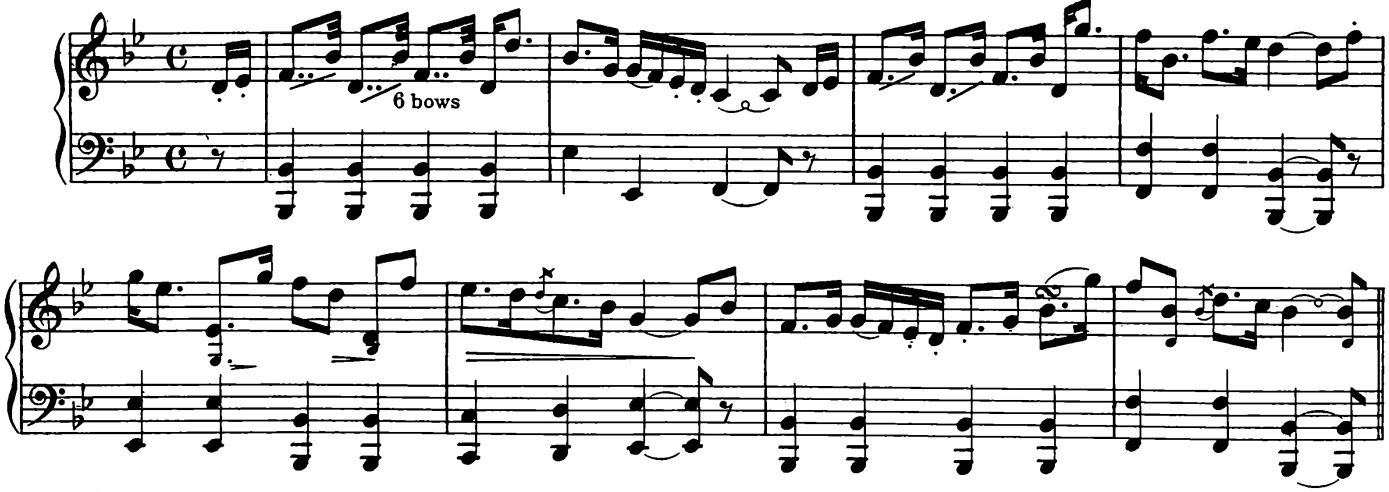
Slow and bold Strathspey.



VAR. to 2nd strain.

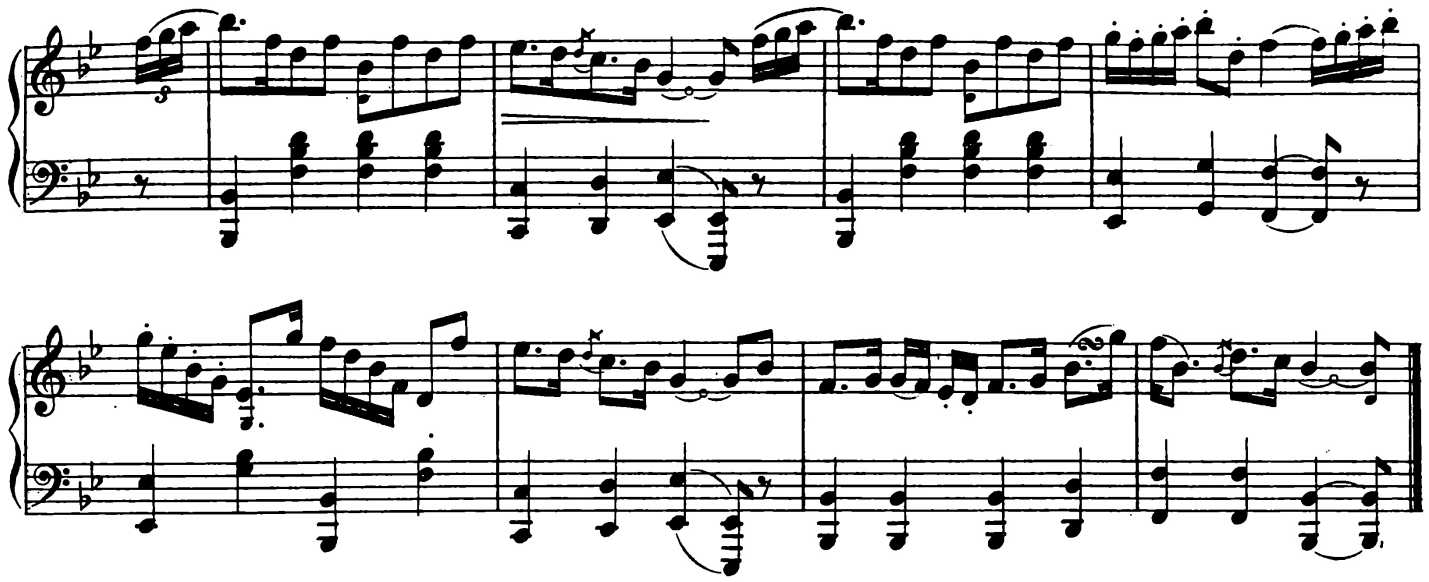
LADY MARY PRIMROSE.†

Wm. MARSHALL.



* W. Mc Combie Smith, F. S.A., Schoolhouse, Persie, by Blairgowrie.

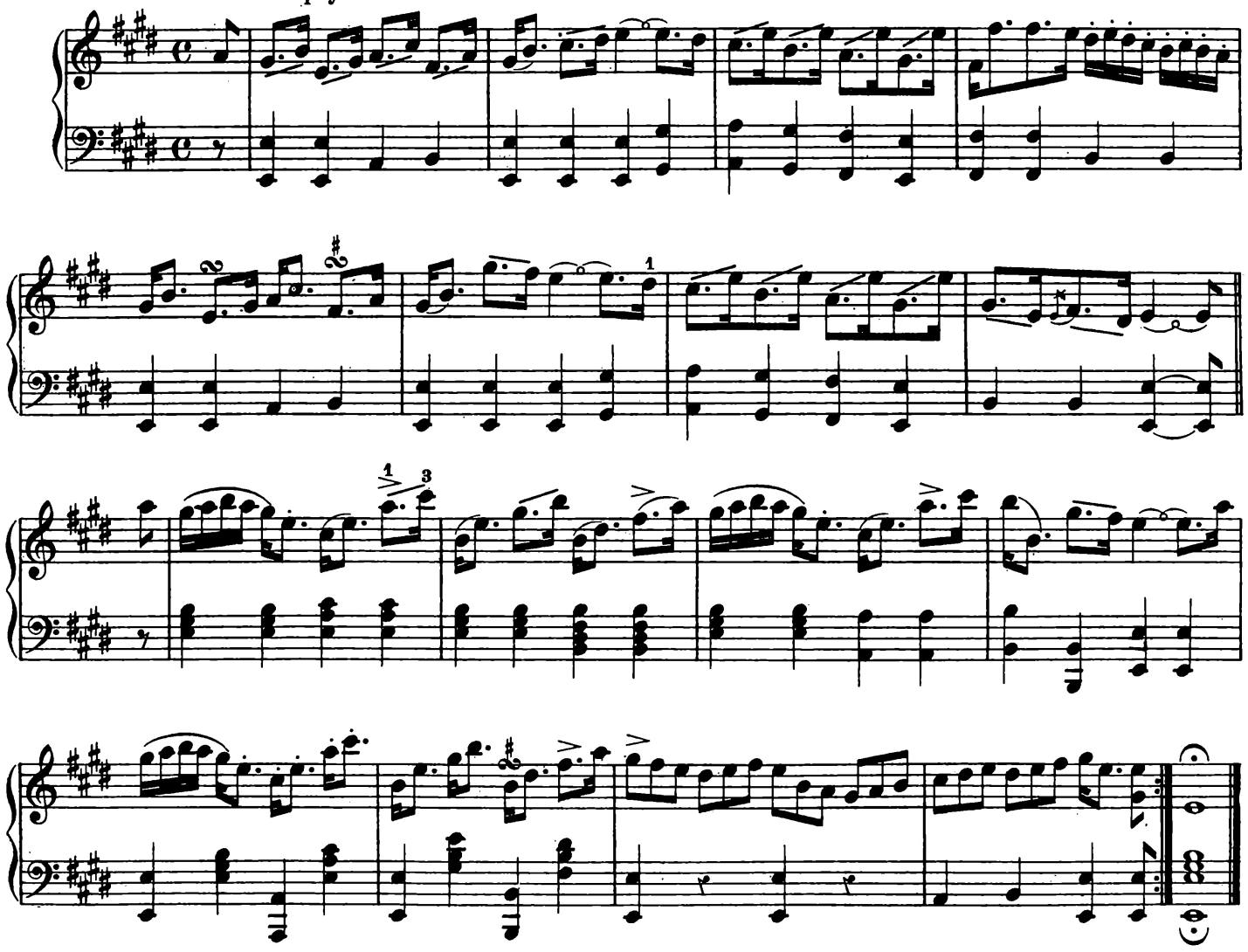
+ This beautiful strain was composed by Wm. Marshall, and appeared in his collection as "Invereshie." Nataniel Gow adopted it, reversing the strains and altering the title. Peter Milne, whose services to Scottish Music deserve warm recognition, did much to give the fine melody vogue.



J. O. FORBES, Esq. of Corse.

P. MILNE.

Solo Strathspey or Schottische.



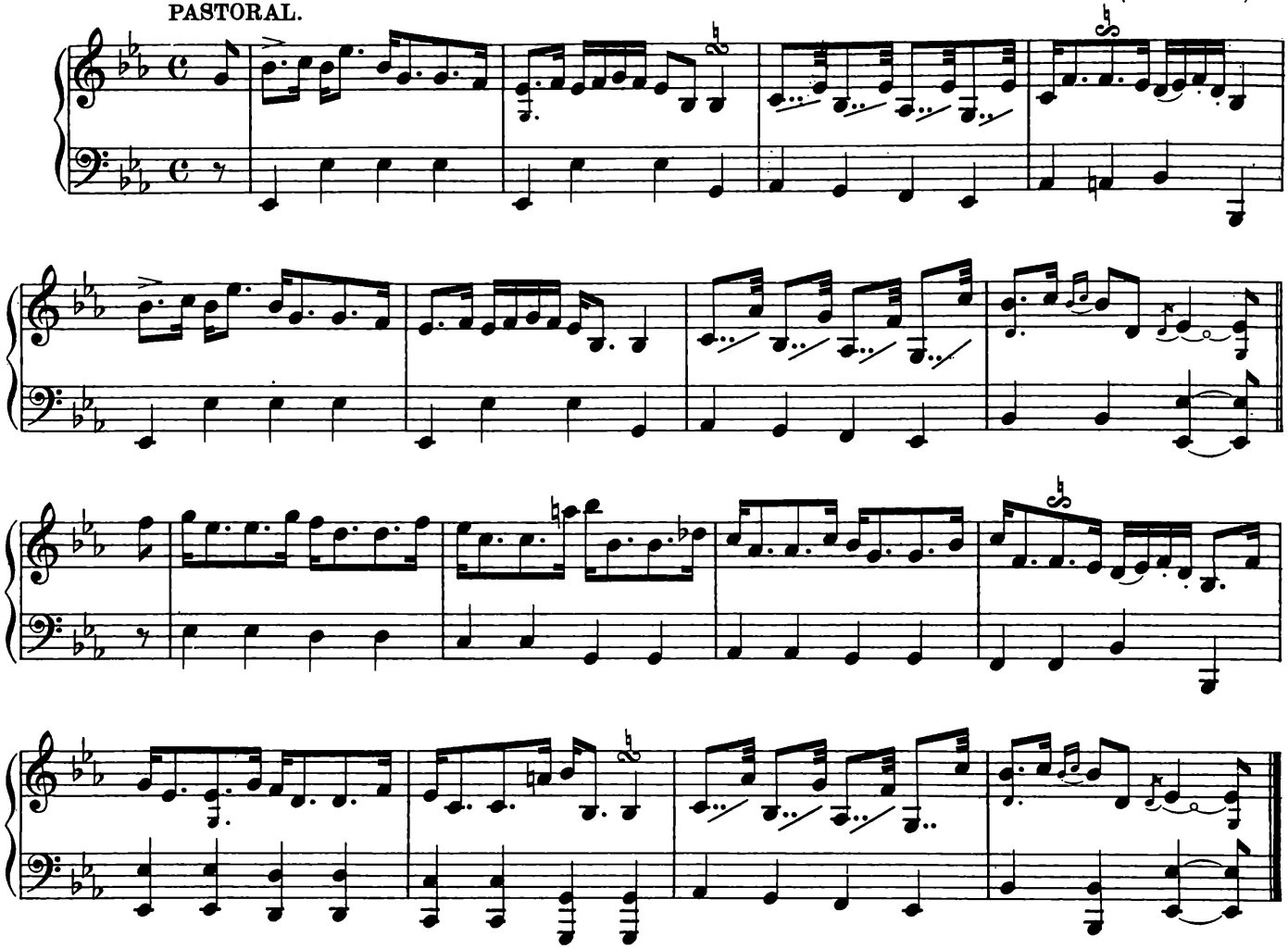
By permission of Messrs. Bayley & Ferguson.

The above is the original Key. Peter Milne was the founder of the present style of Strathspey playing, and the best all round player and composer of his day. His left hand was as unerring and accurate as a machine. Another favourite piece of his is "The Pride o' the Dee" Valse.

THE DEAN BRIG O' EDINBURGH.*

ARCHIE ALLAN.
(1794 - 1831.)

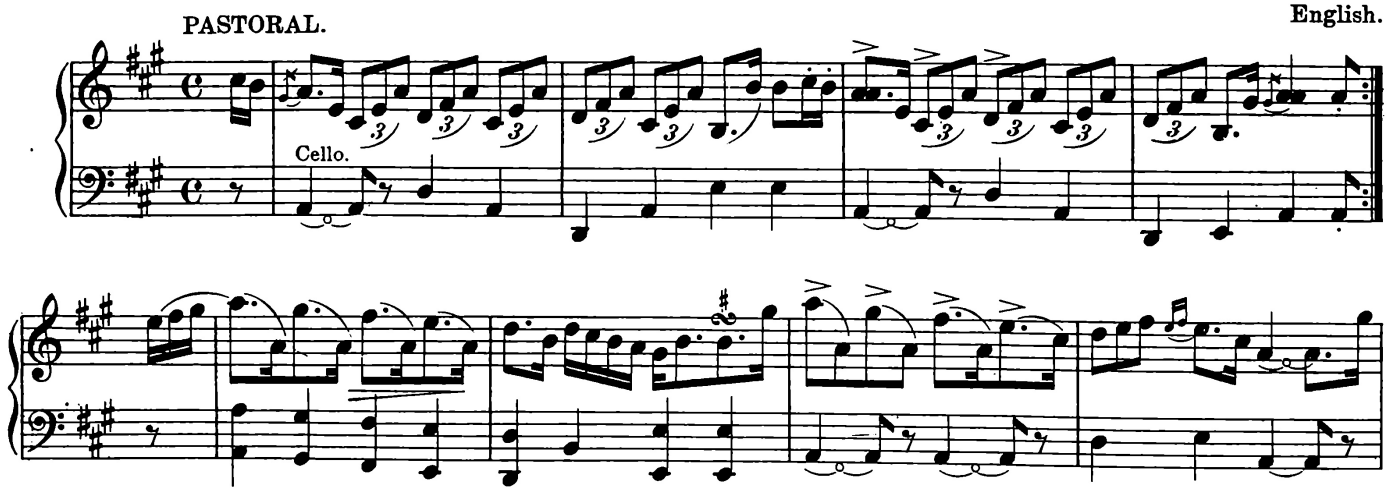
PASTORAL.



FAIRBAIRN'S.+

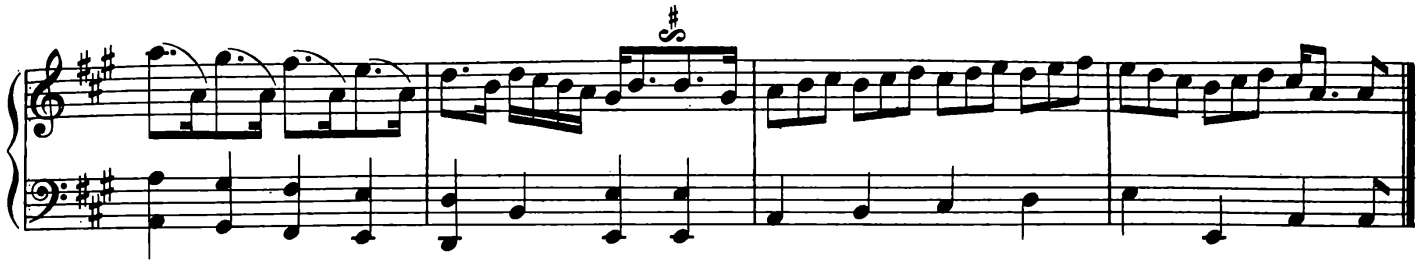
PASTORAL.

English.

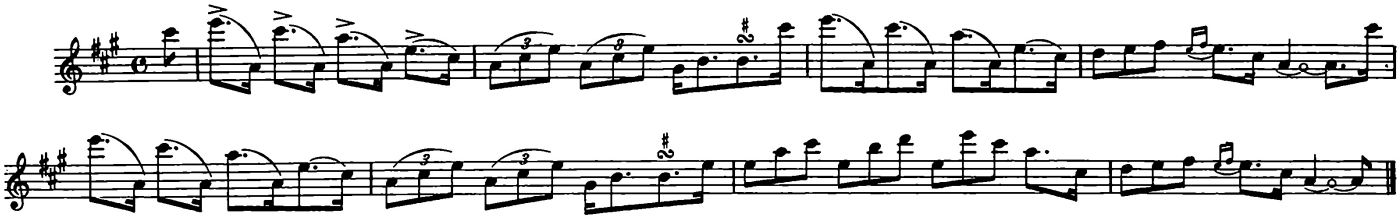


* The original title of this tune was "Miss Gray of Carse." The Rev. Mr. Tough, Kinnoul, got hold of a copy and gave it to Davie of Aberdeen, who published it in his "Caledonian Repository" as Mr. Tough's under the new name of "Dean Bridge." The tune was ably revised by Peter Milne, and C. Middleton, Keith, in his book made the mistake of assigning it to him. Ultimately both the minister's name and Peter's were withdrawn, and the tune was credited to its rightful author, Archie Allan of Forfar, who was one of the very best players and composers of his day.

+ The last strain is often used by street players as a part of "Earl Grey" — a practice to be deprecated.



Violin Var. to Part I.

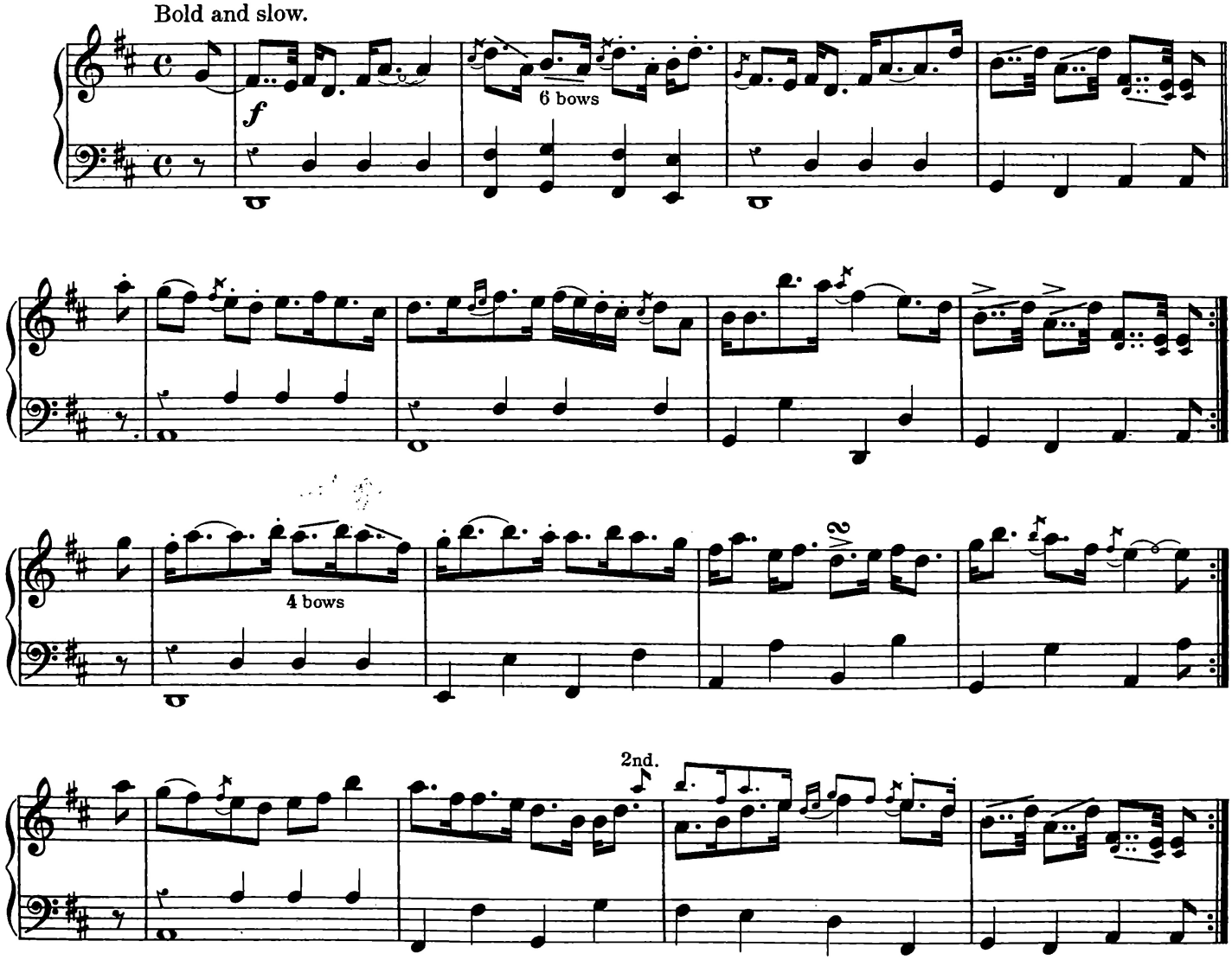


ROTHIEMURCHUS RANT.

Favourite Strathspey of Robert Burns.

As played by P. MILNE.

Bold and slow.



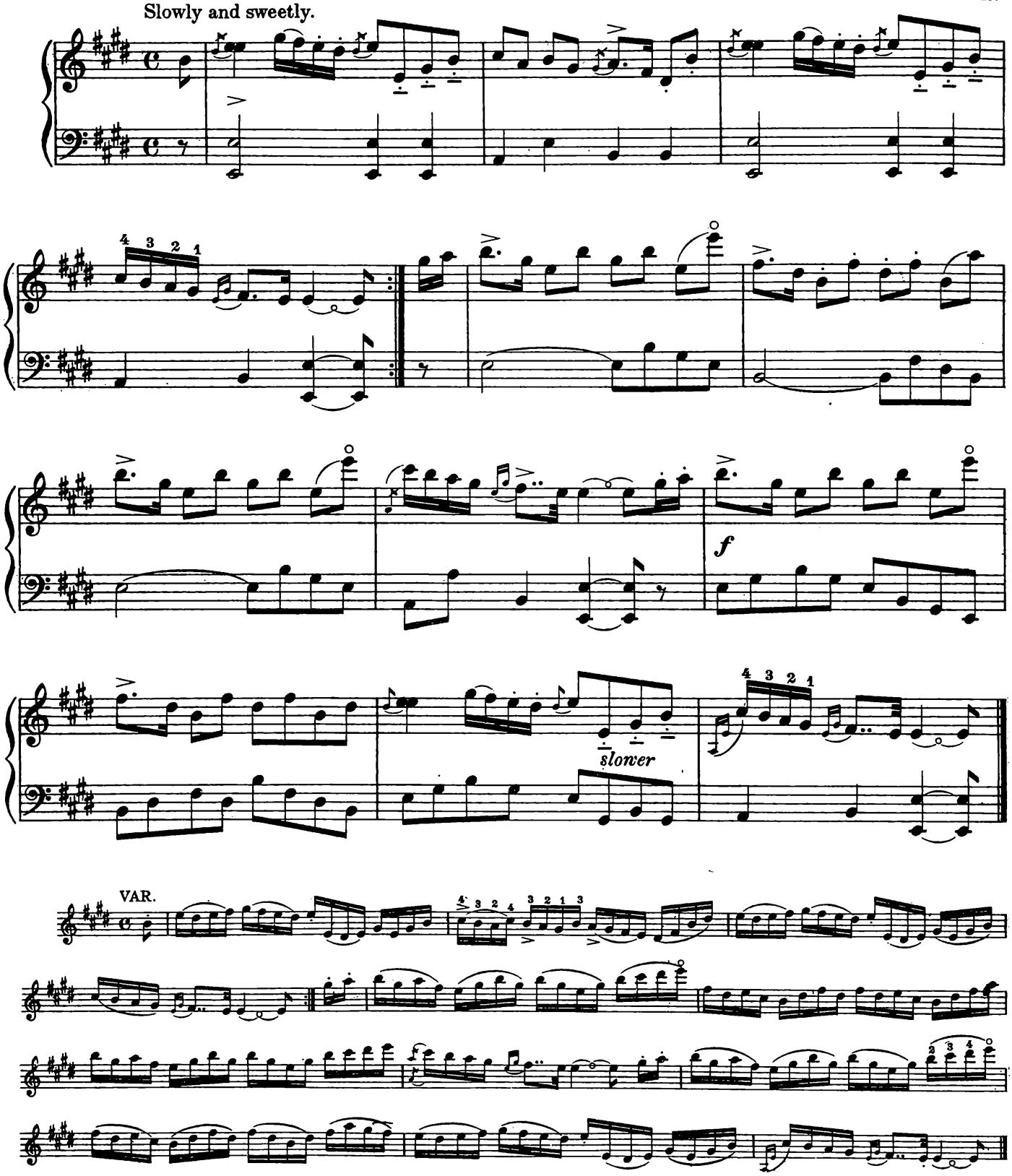
D is here chosen as the key that seems best to suit the character of the tune.

MISS LAURA ANDREW.

PASTORAL.

Slowly and sweetly.

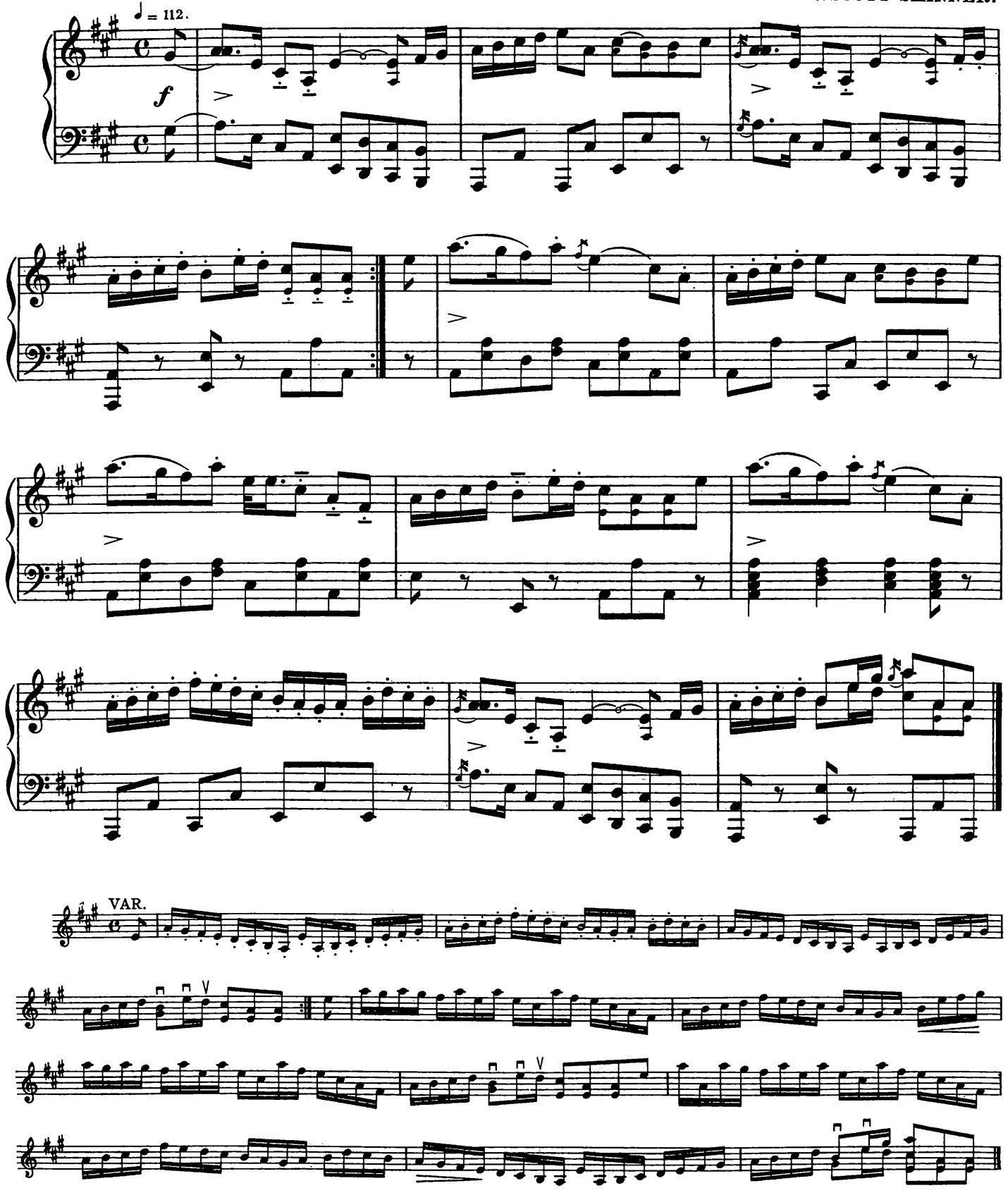
J. SCOTT SKINNER.



DUMBARTON CASTLE.

QUICKSTEP.

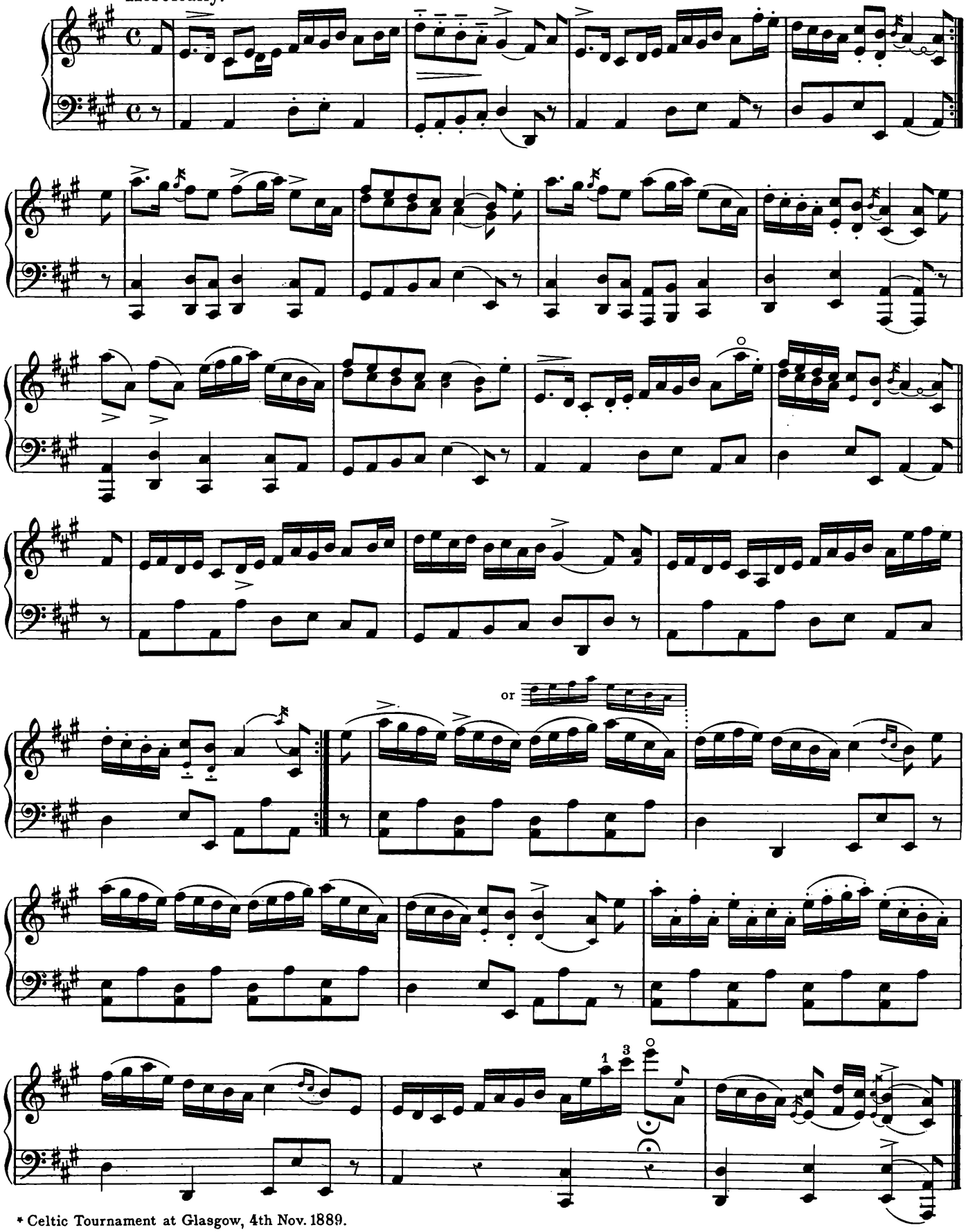
J. SCOTT SKINNER.



ST. MUNGO'S WELCOME TO SCOTT SKINNER*

Heroically.

J. SCOTT SKINNER.



* Celtic Tournament at Glasgow, 4th Nov. 1889.

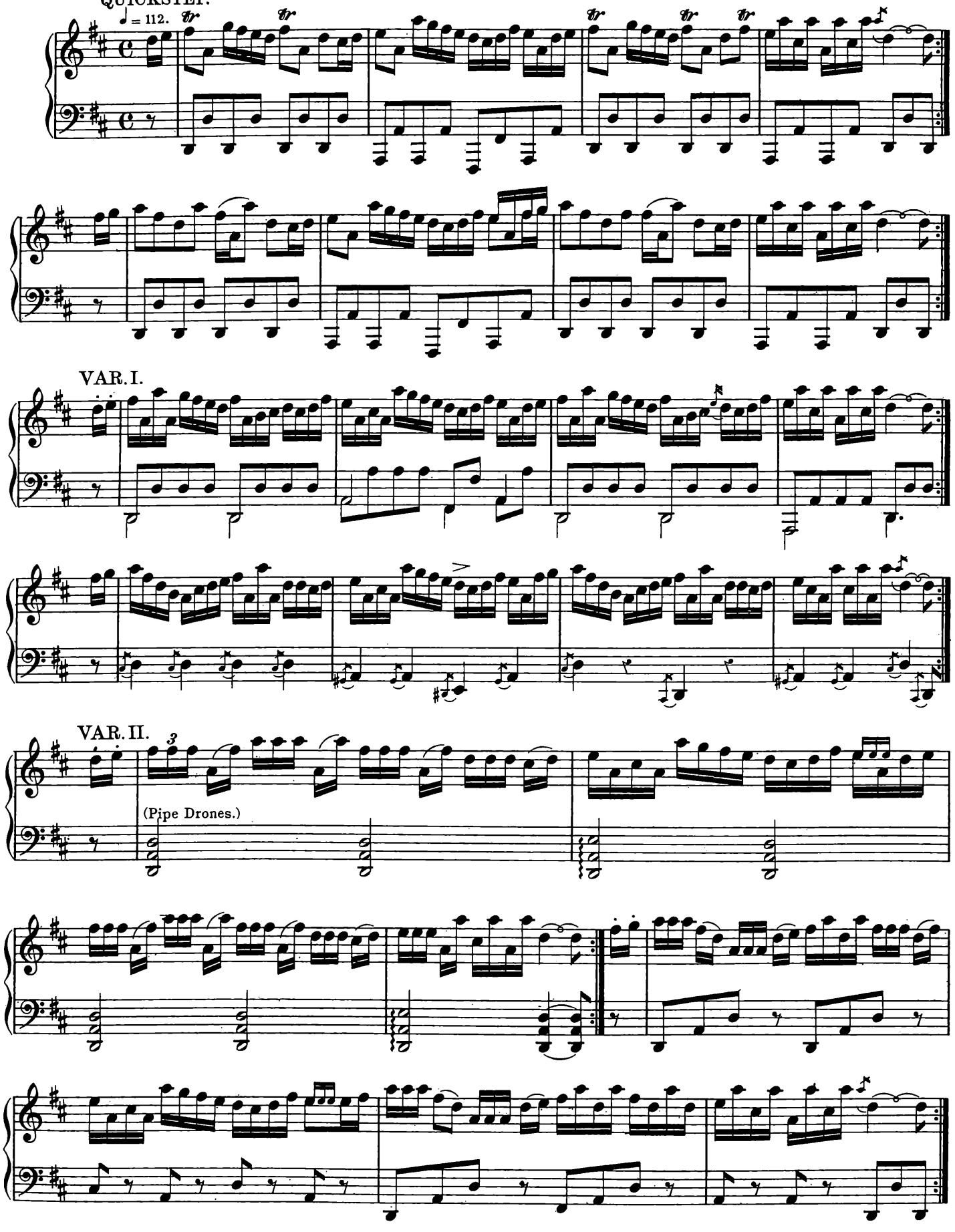
LORD HUNTLY'S CAVE.

Impromptu.

QUICKSTEP.

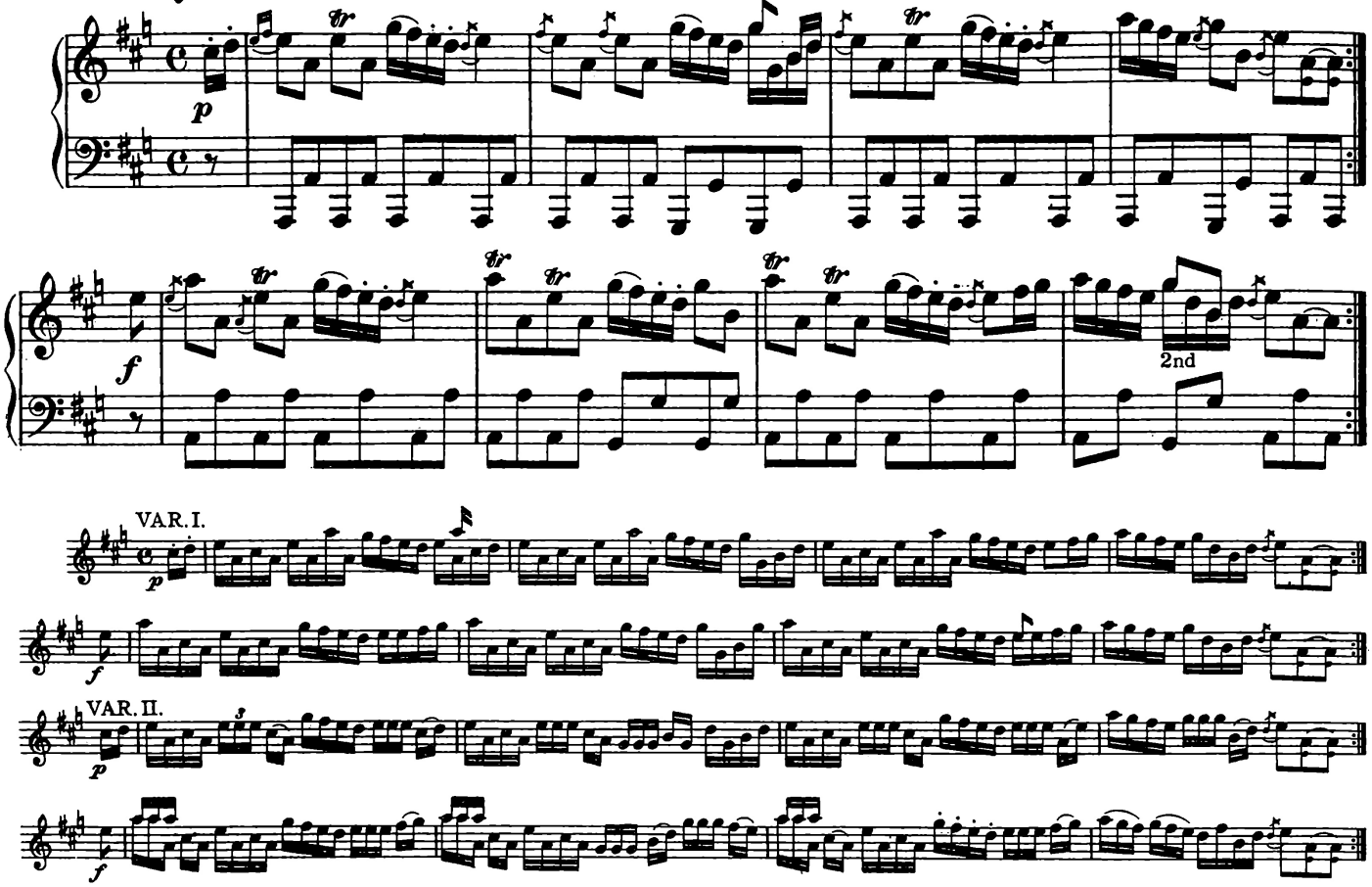
J. SCOTT SKINNER.

♩ = 112.



THE BATTLE OF FALKIRK.

QUICKSTEP. J. SCOTT SKINNER.

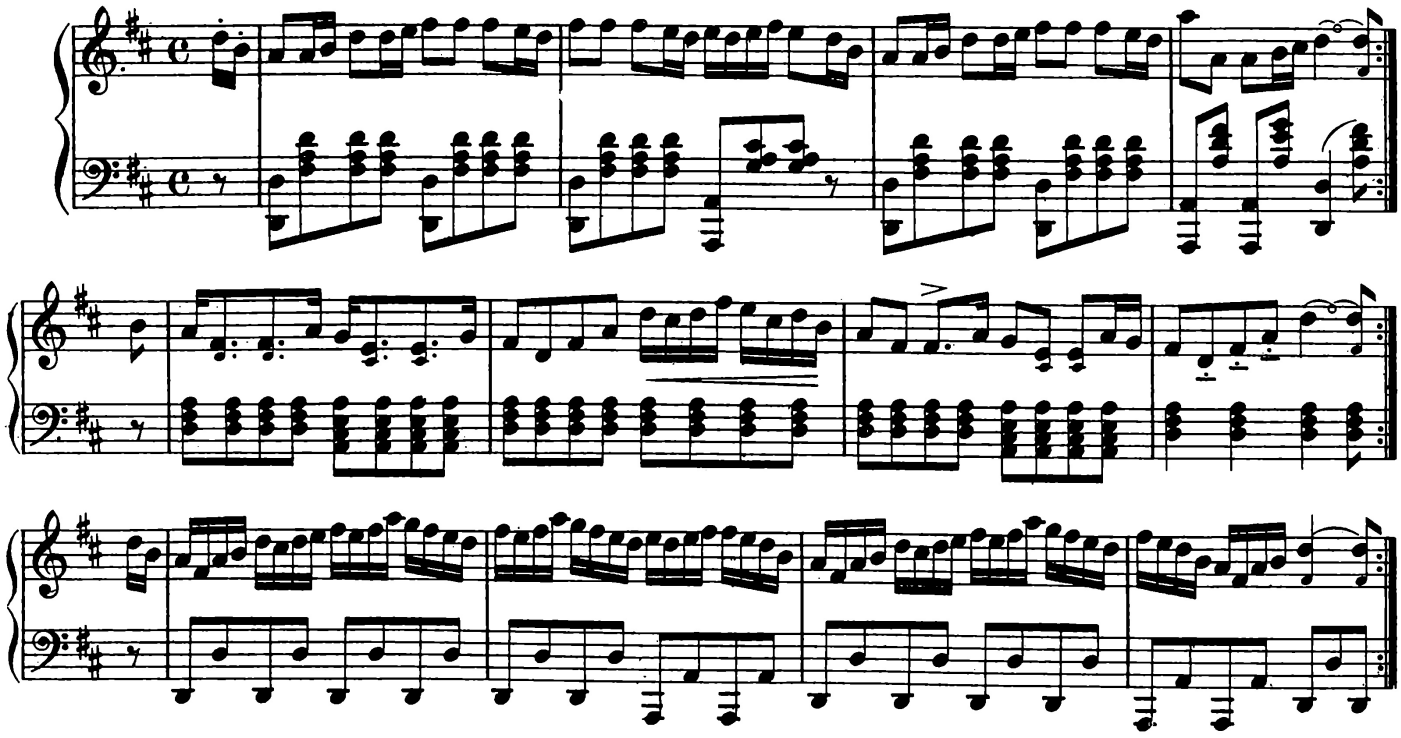


WHERE GADIE RINS

or

The Hessians' March.

MARCH PAST OF THE GORDONS.

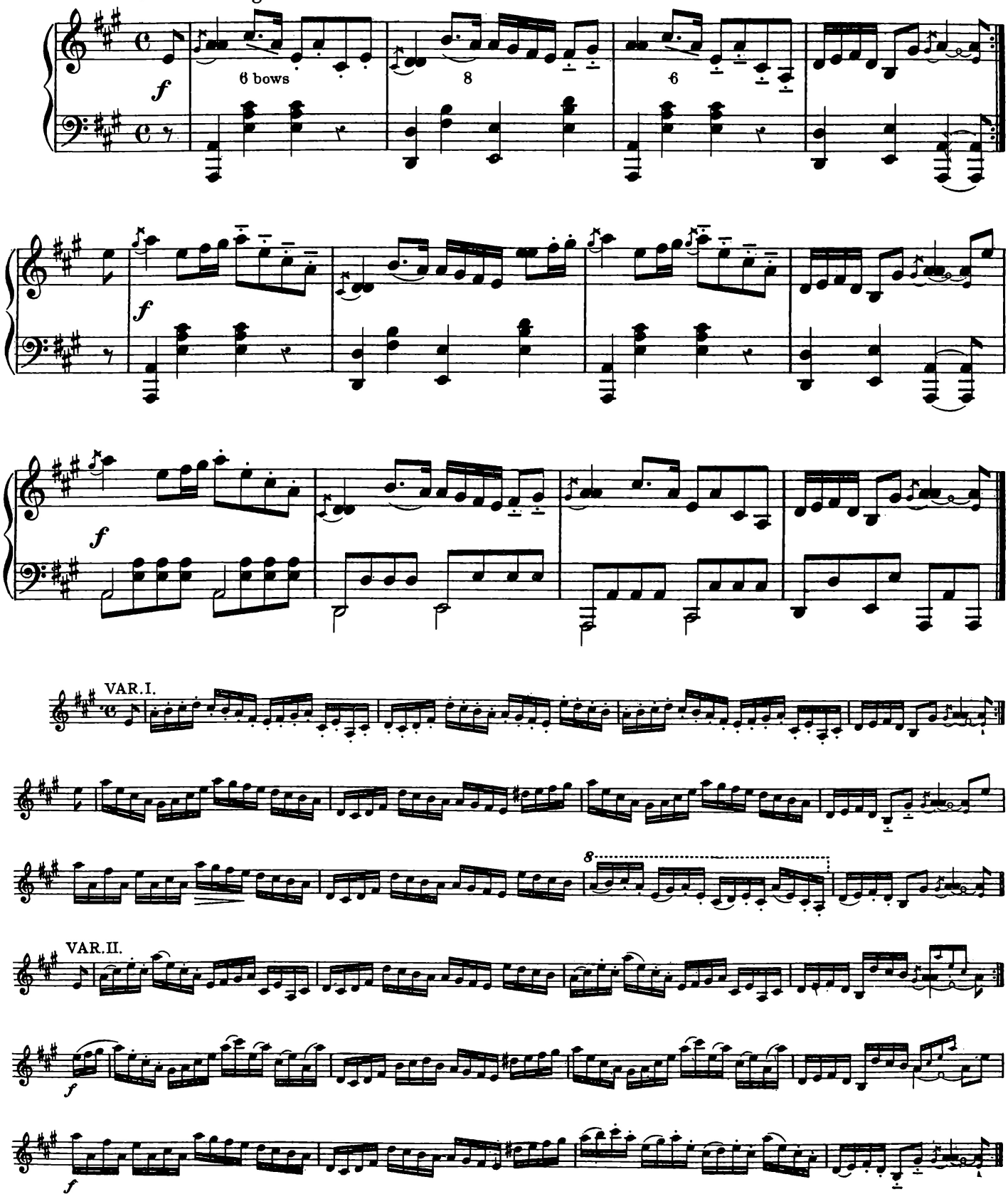


BALMORAL CASTLE.

MARCH.

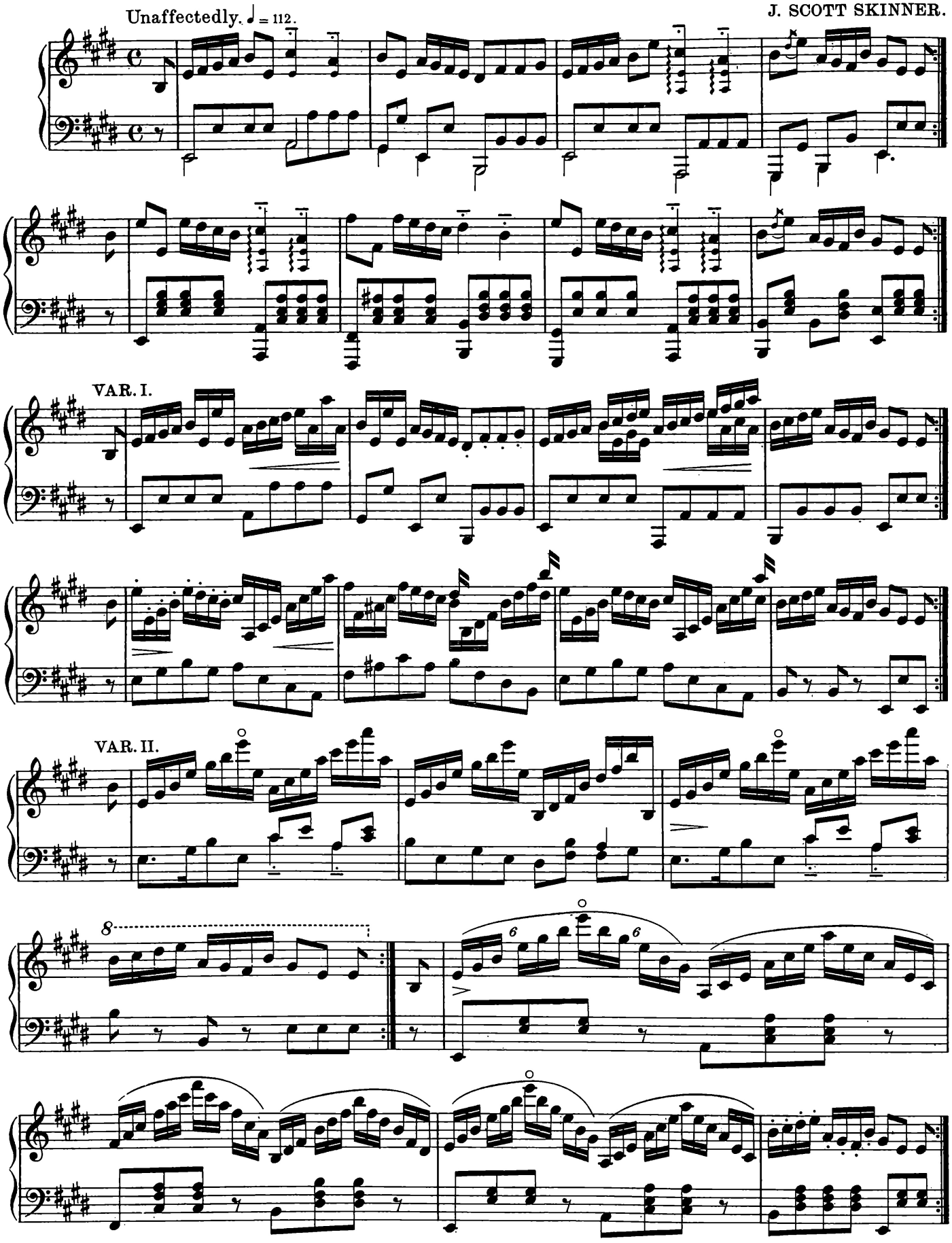
Bold and bright. ♩ = 112.

J. SCOTT SKINNER.



MADAME DE LENGLÉE.

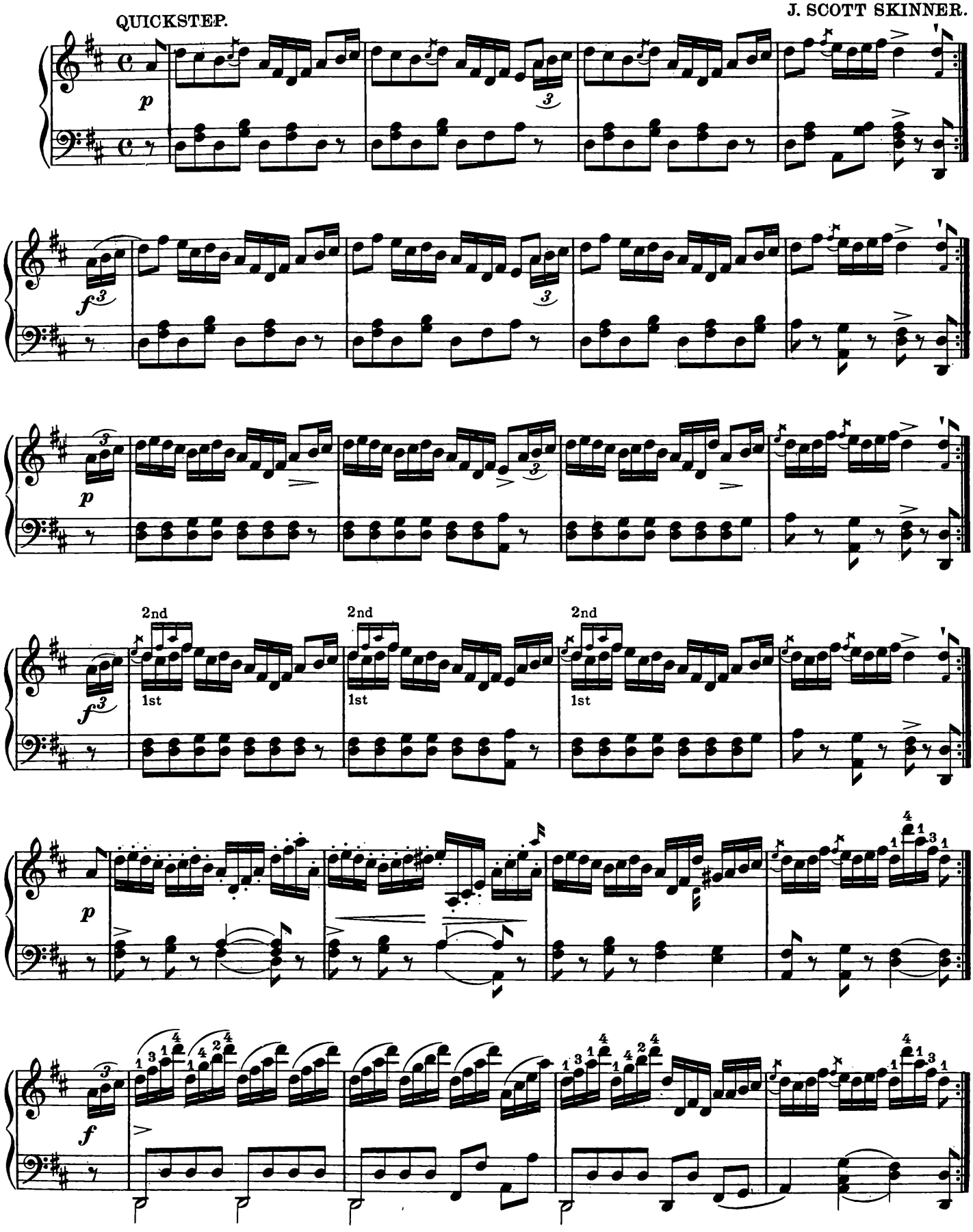
J. SCOTT SKINNER.



THE LAIRD O' AUCHLUNCART.

QUICKSTEP.

J. SCOTT SKINNER.



BRUCE'S MARCH.

J. SCOTT SKINNER.

Boldly.

f

4th string.

4th string.

VAR.

f 4th string.

SANDLAW'S WELCOME.*

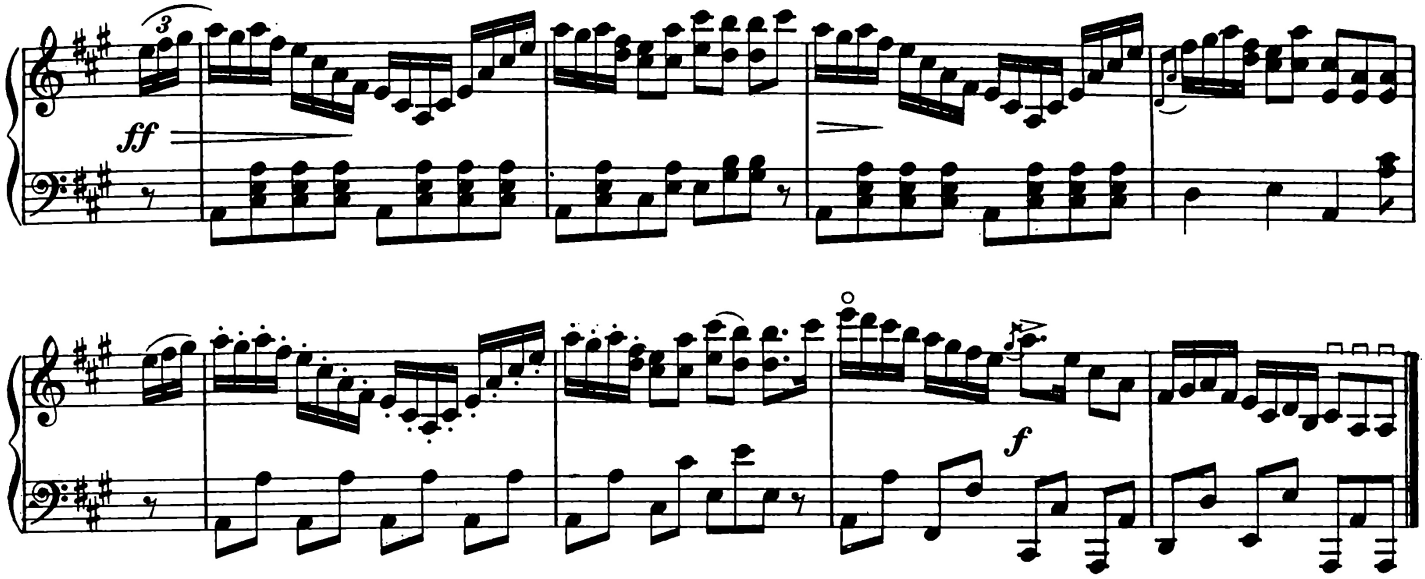
Brightly.

J. SCOTT SKINNER.

f

f

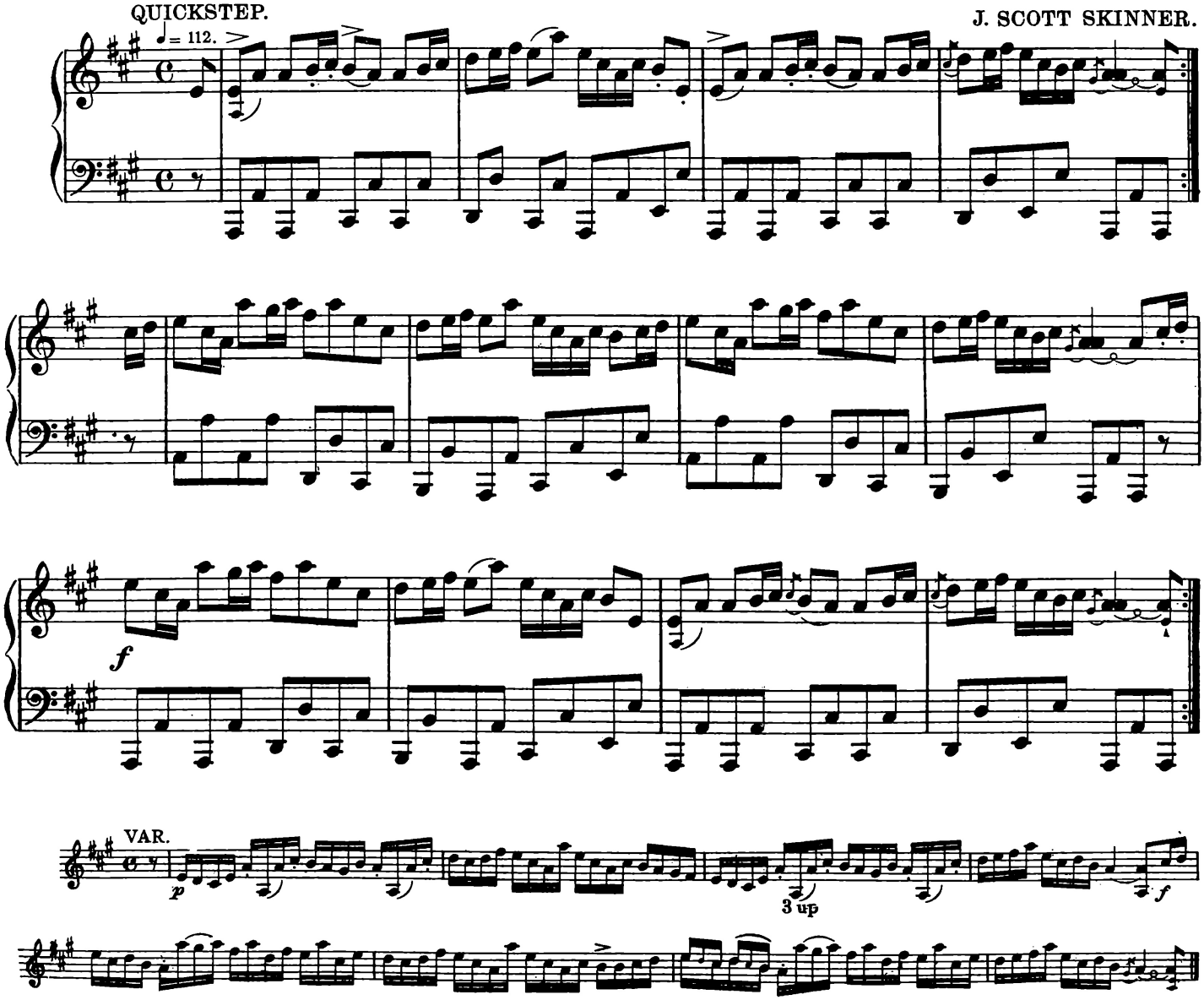
* Mr. William Cruikshank, North Sandlaw, Banff.



THE DUKE OF FIFE'S WELCOME TO DEESIDE.

QUICKSTEP.

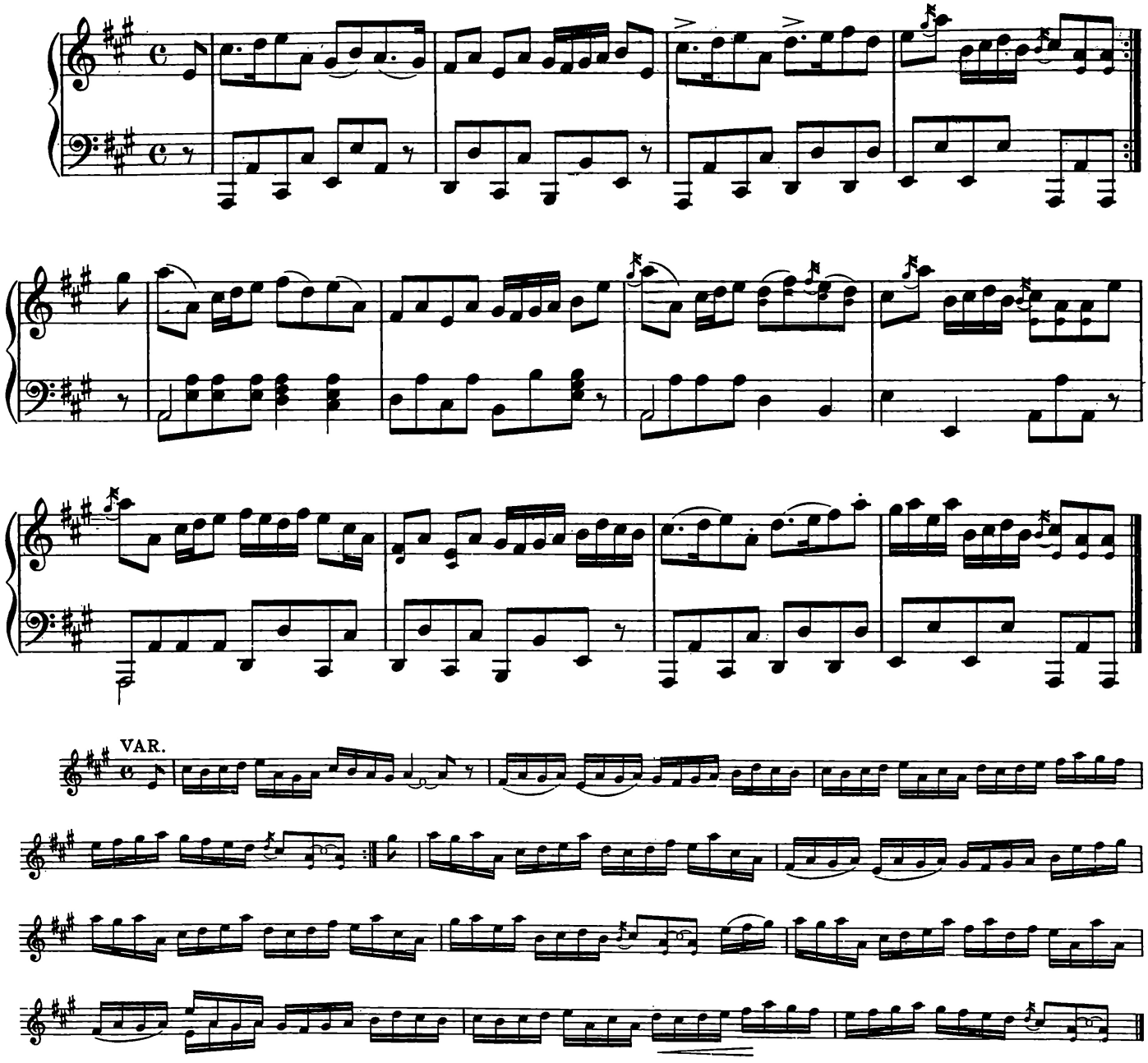
J. SCOTT SKINNER.



THEODORE NAPIER.

(The Wallace Patriot.)

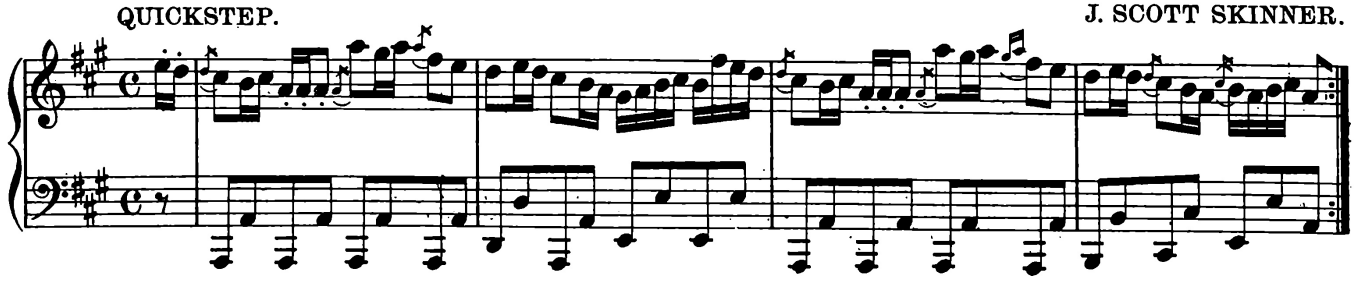
J. SCOTT SKINNER.

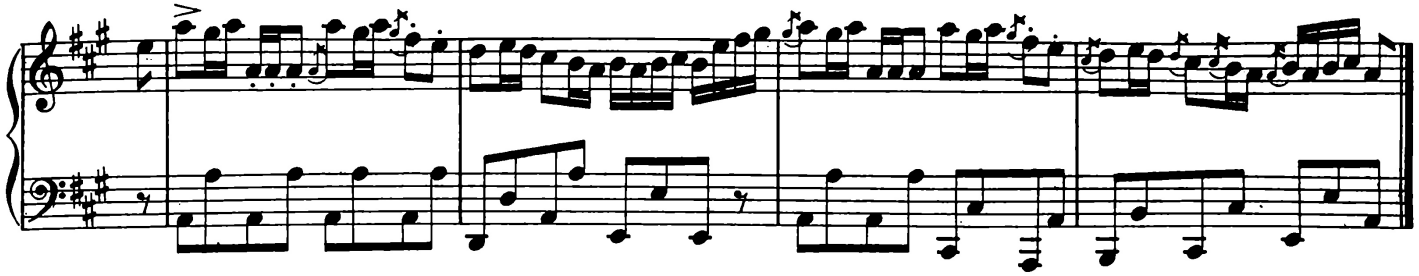


CASTLE GORDON.

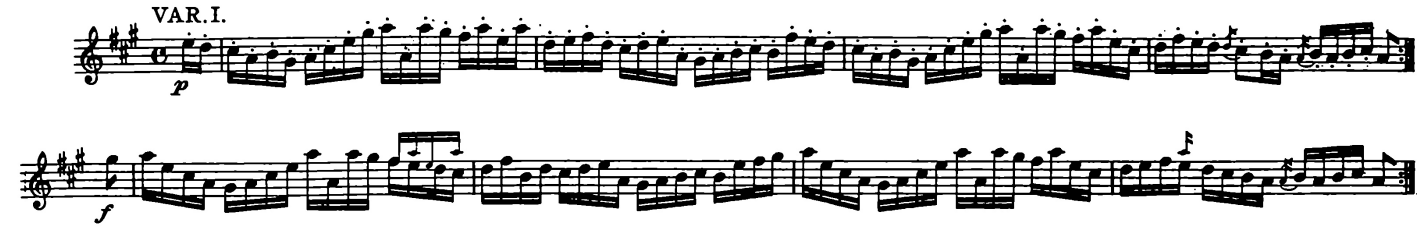
QUICKSTEP.

J. SCOTT SKINNER.

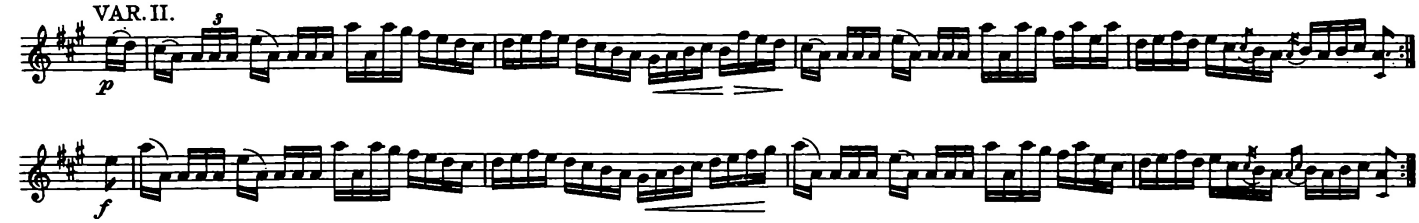




VAR. I.



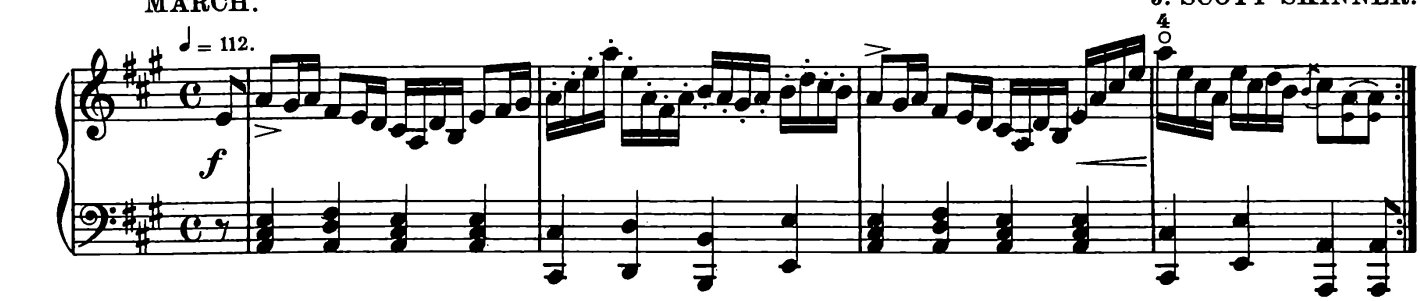
VAR. II.

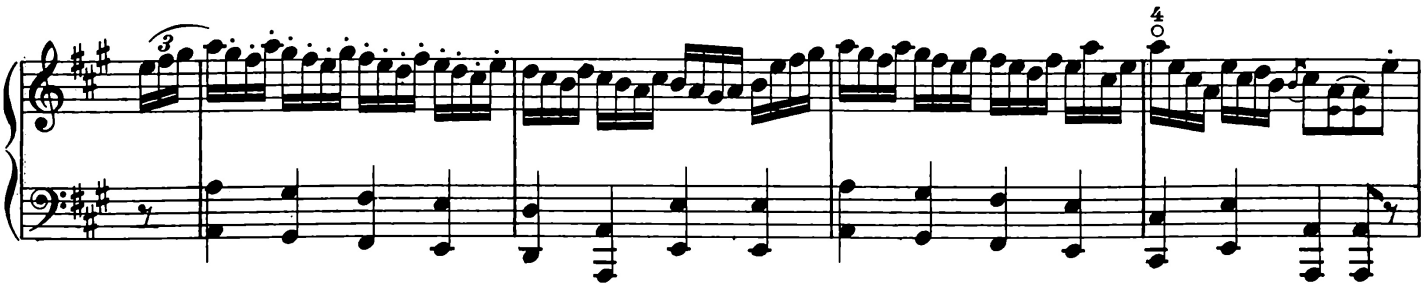


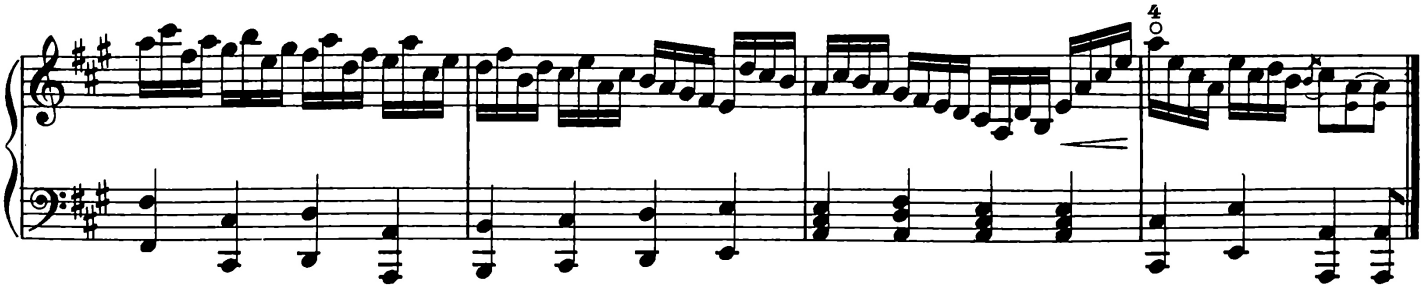
THE LONACH GATHERING.

MARCH.

J. SCOTT SKINNER.



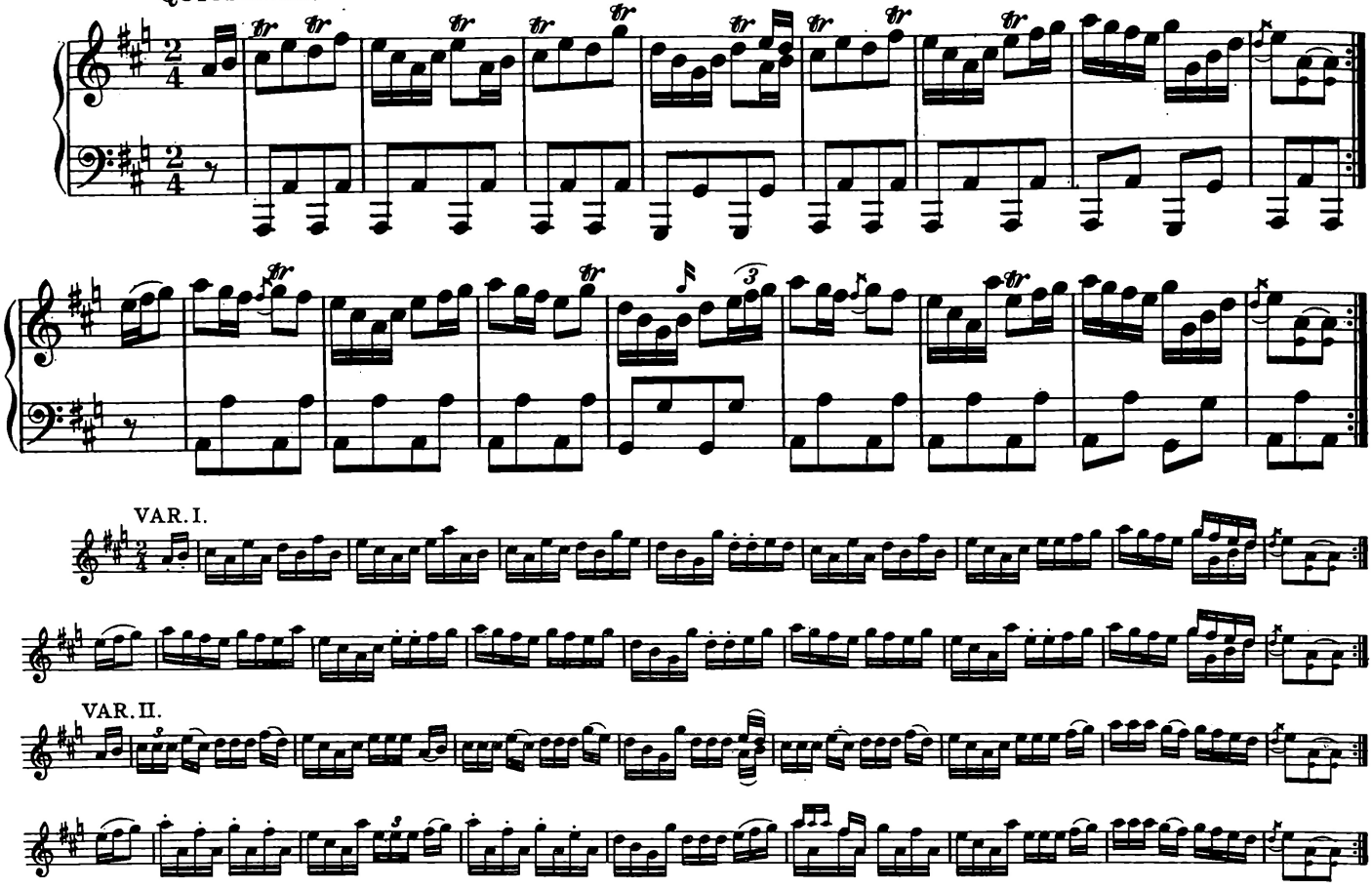




THE BARON O' BRACKLEY.

QUICKSTEP.

J. SCOTT SKINNER.

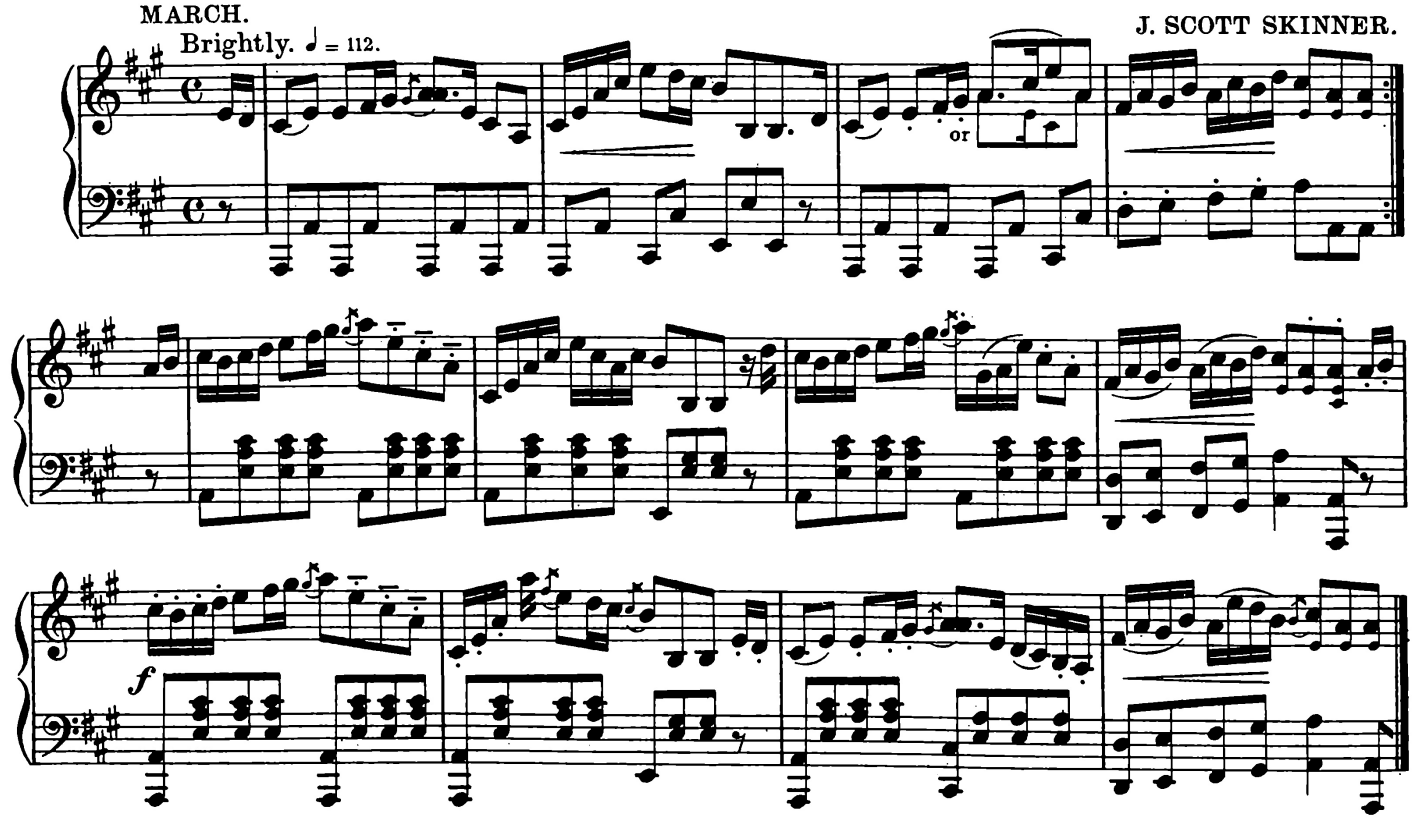


CARNEGIE'S WELCOME TO SCOTLAND.

MARCH.

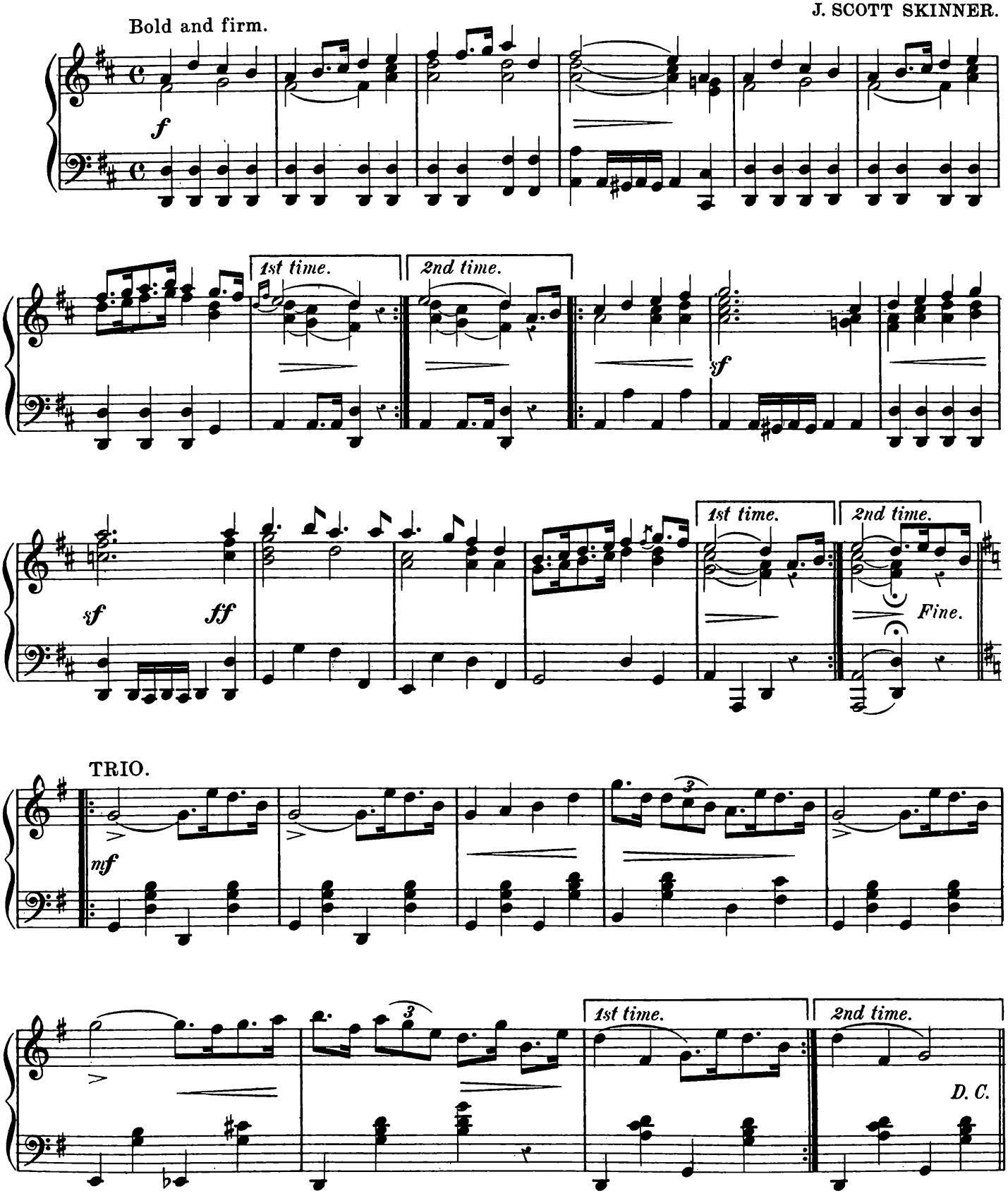
Brightly. ♩ = 112.

J. SCOTT SKINNER.



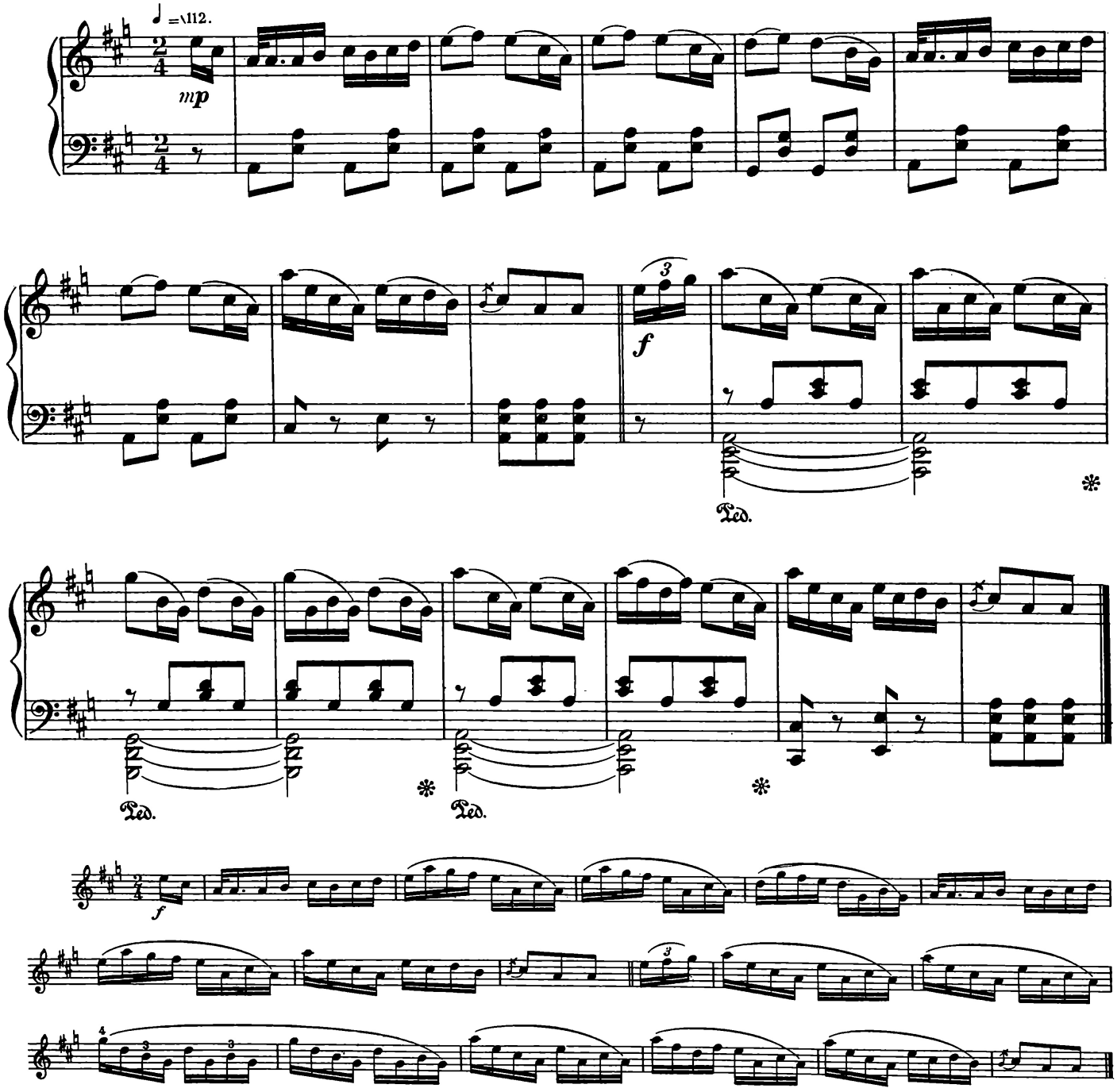
TULLYVEOLAN MARCH.

J. SCOTT SKINNER.



THE CHAMPION MARCH.

J. SCOTT SKINNER.



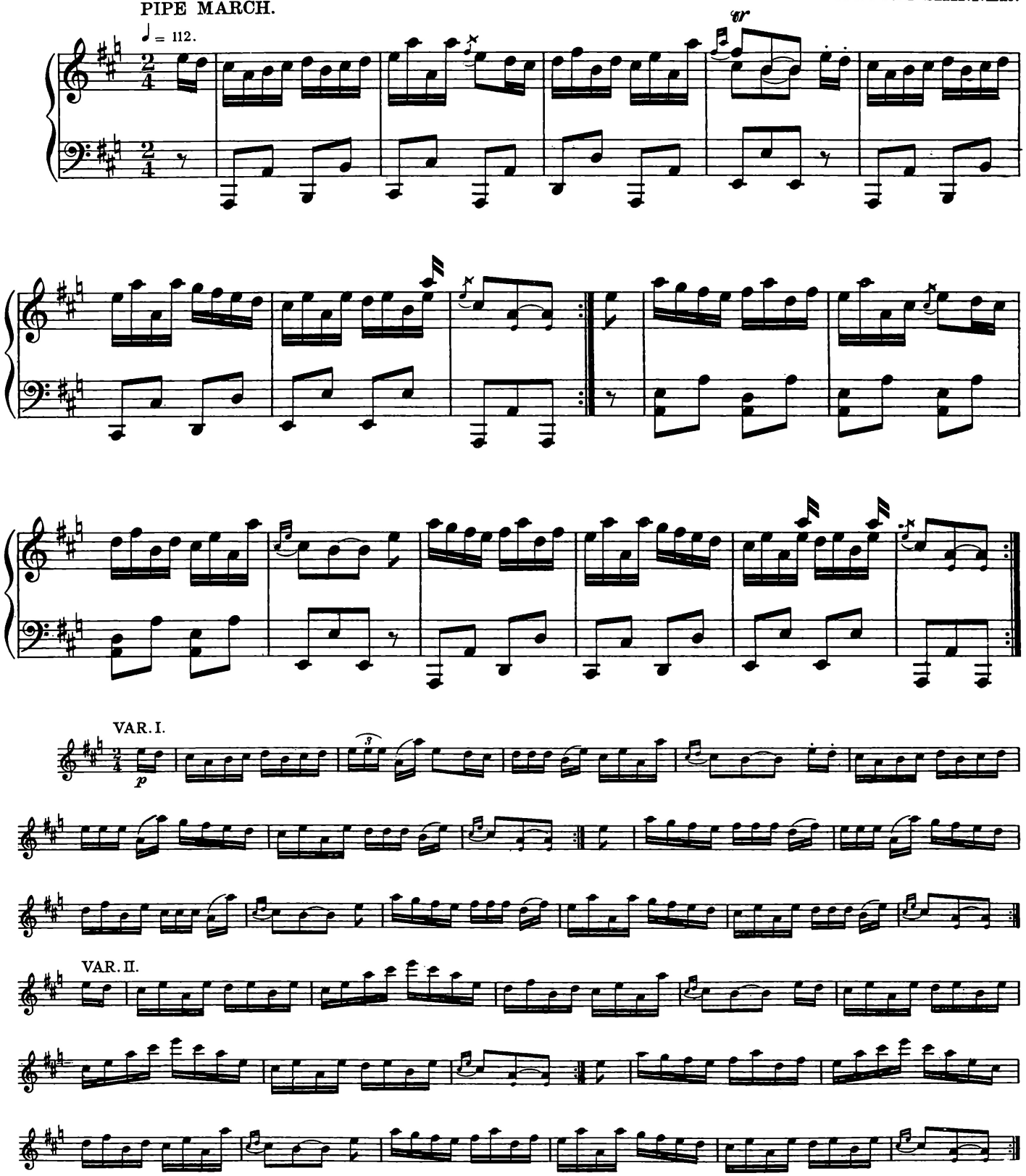
For Pipe Settings of these Marches, see D. Glen's Collection.

GRAND OLD MACINTYRE.

J. SCOTT SKINNER.

PIPE MARCH.

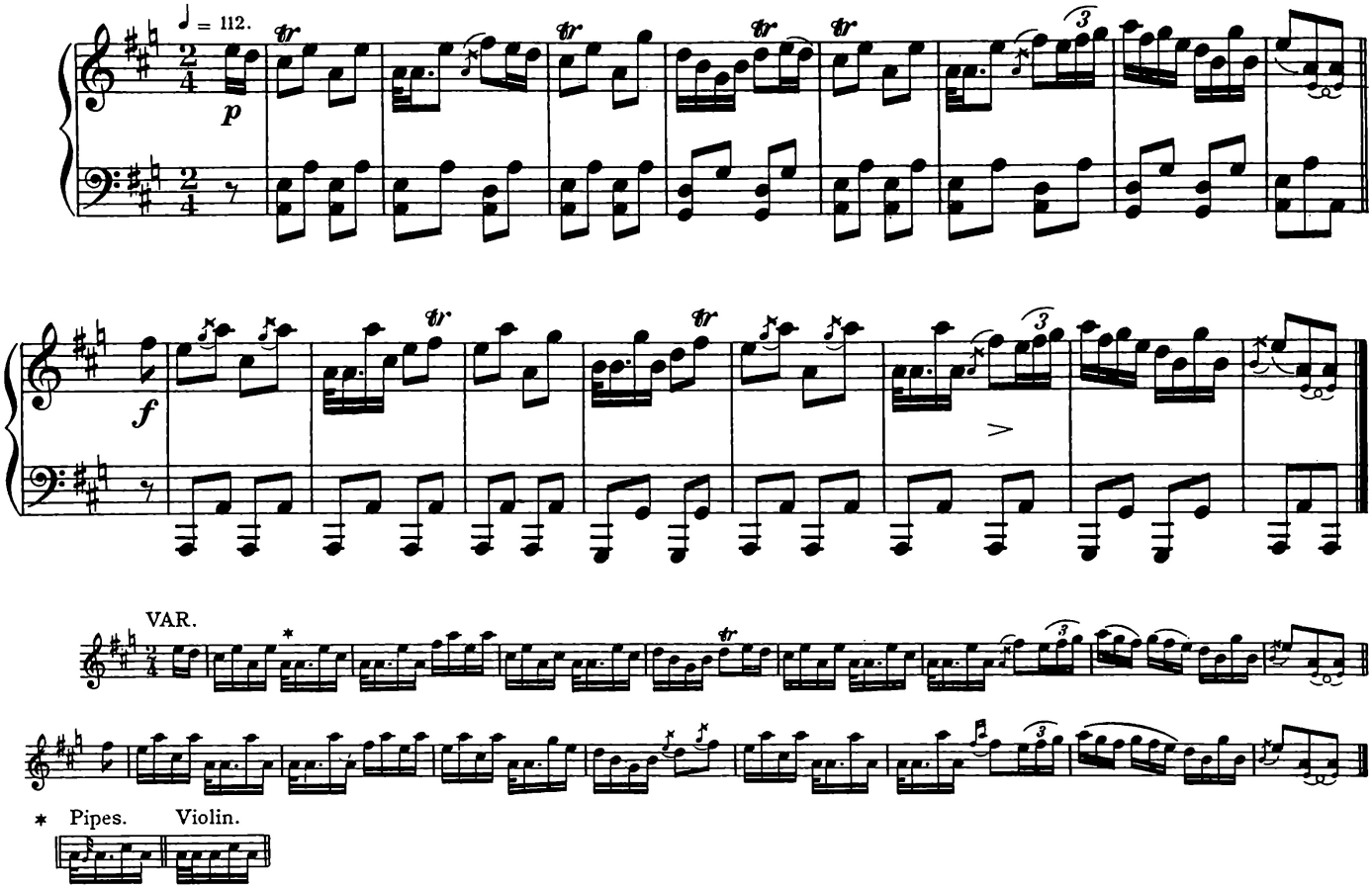
♩ = 112.



THE FIELD OF BANNOCKBURN.

J. SCOTT SKINNER.

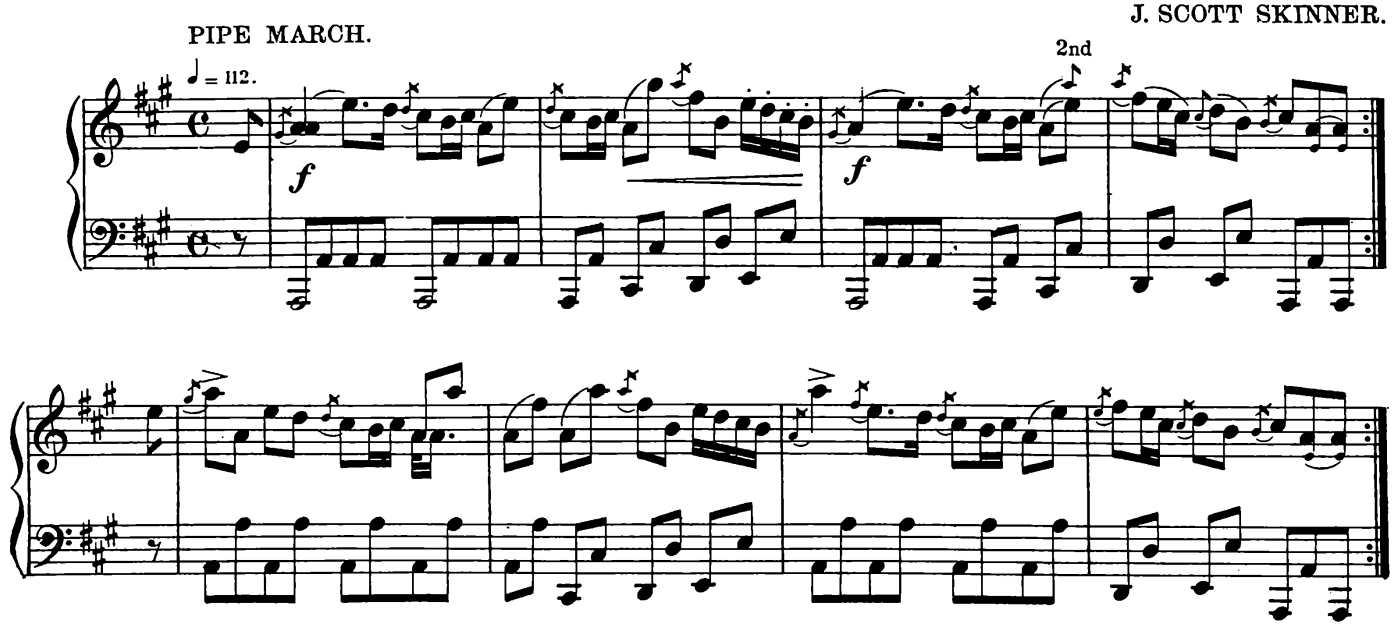
PIPE MARCH.



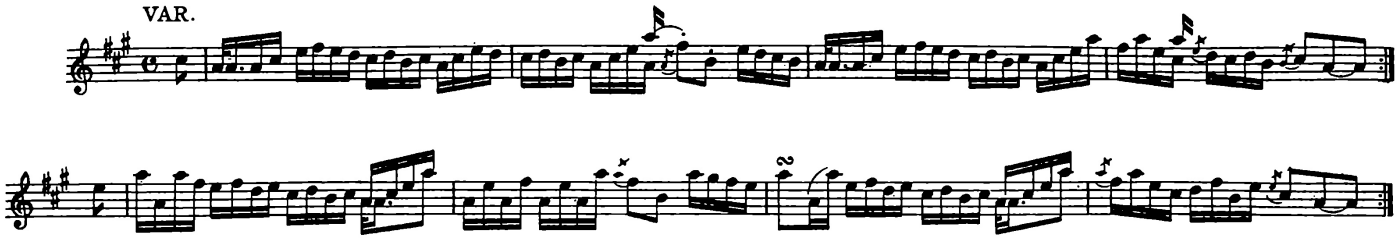
THE PIPE MAJOR.†

J. SCOTT SKINNER.

PIPE MARCH.



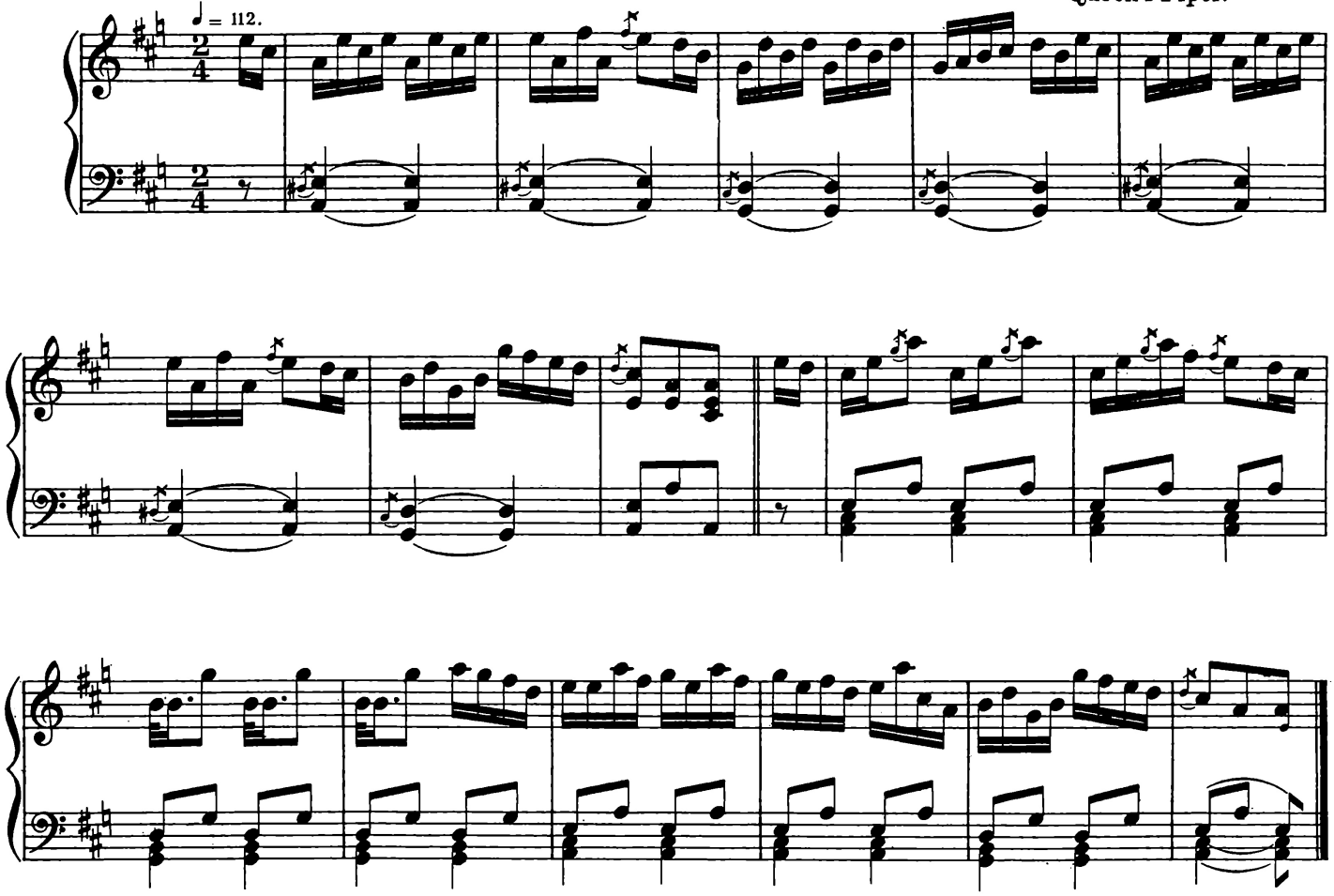
† Donald Macpherson, late Black Watch.

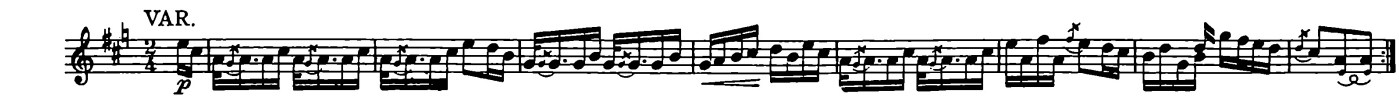


THE BALMORAL HIGHLANDERS.

PIPE MARCH.

By the late ANGUS MACKAY,
Queen's Piper.



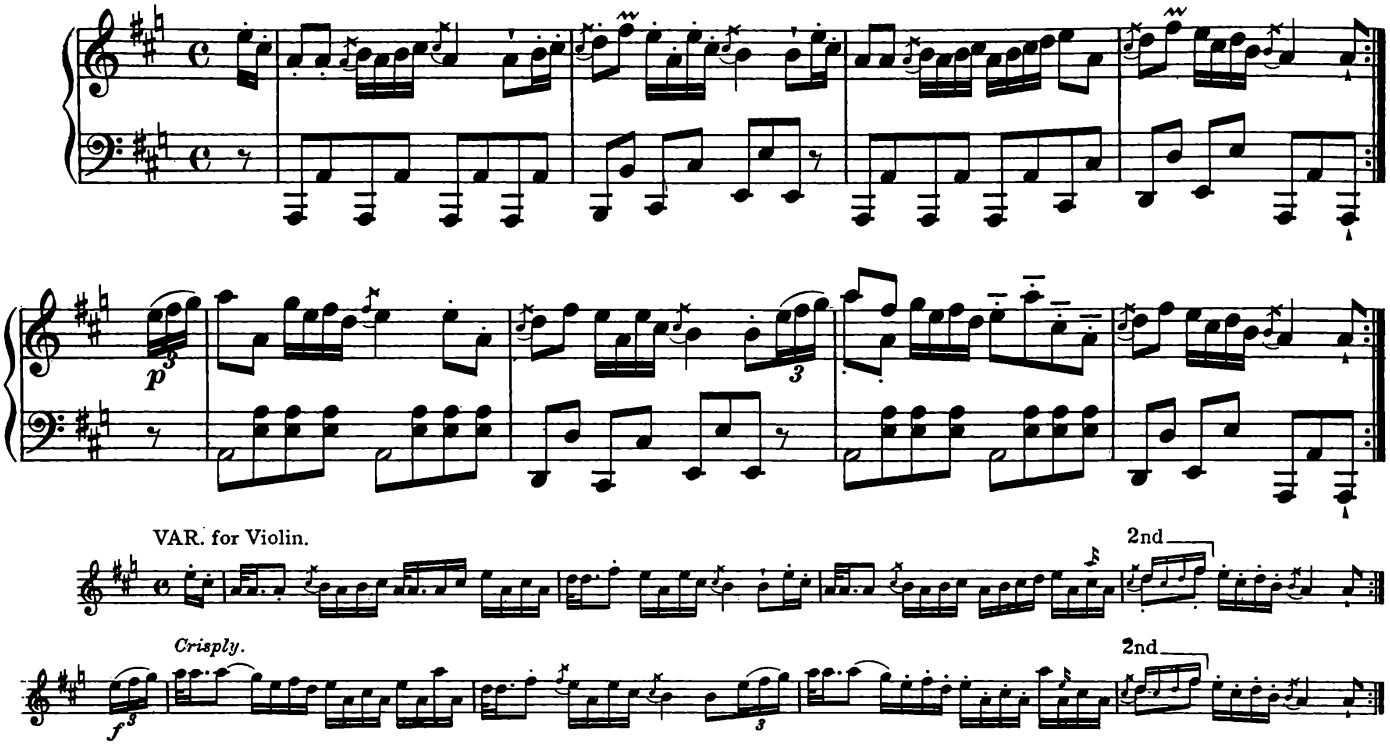


Var. on 2nd strain by J. Scott Skinner.

CLAN CHATTAN.

J. SCOTT SKINNER.

PIPE QUICKSTEP.

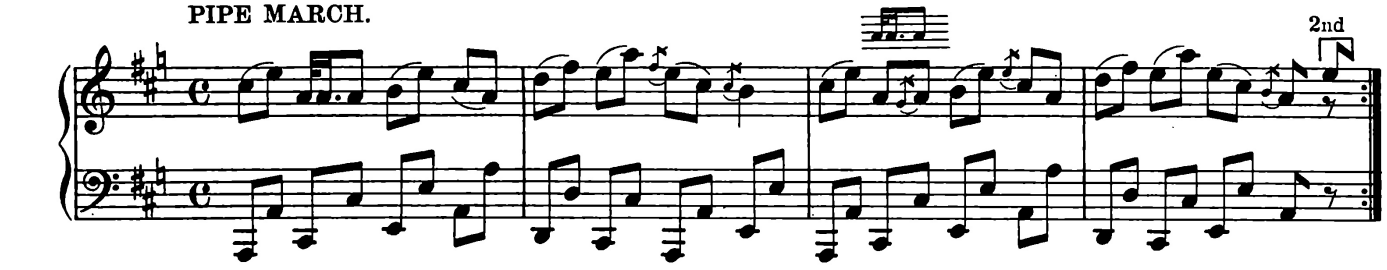


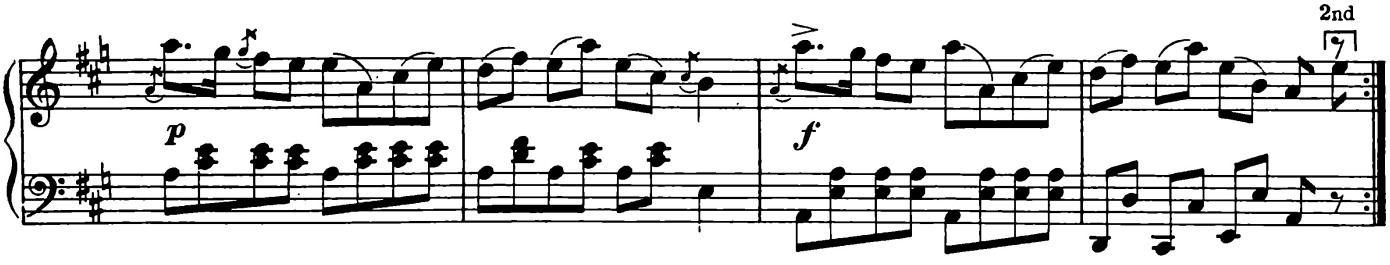
VAR. for Violin.

HECTOR MACDONALD.

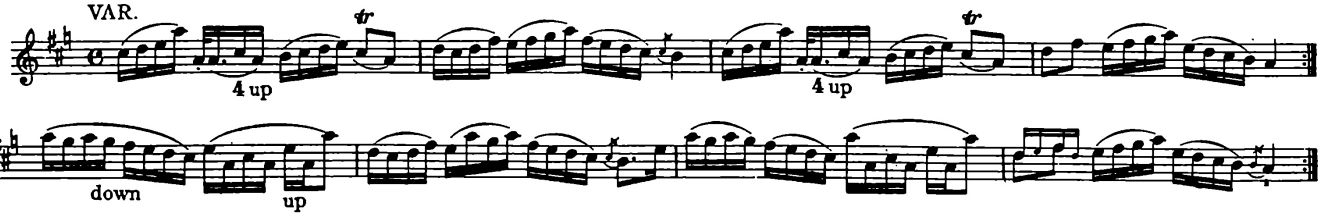
J. SCOTT SKINNER.

PIPE MARCH.



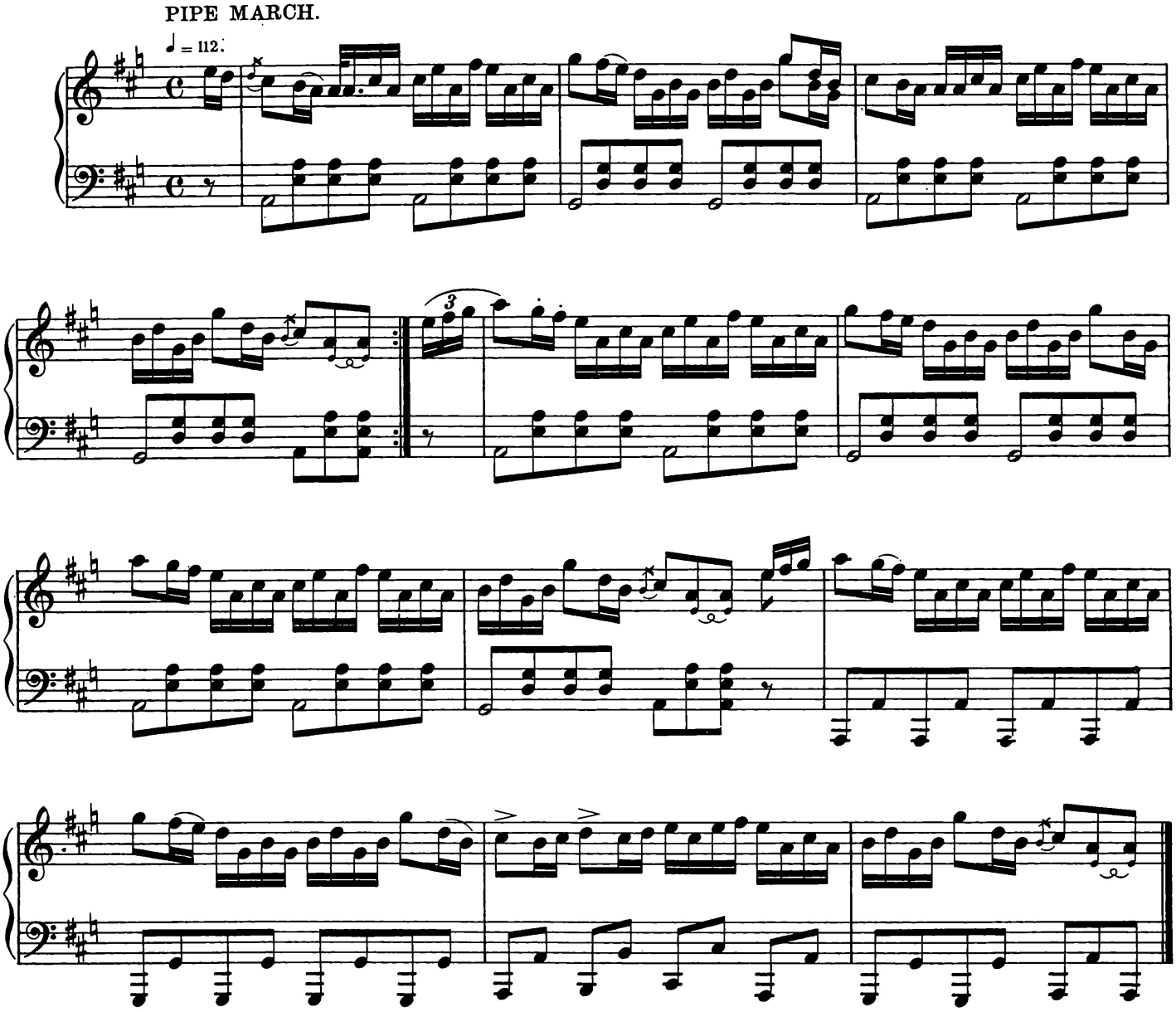


VAR.

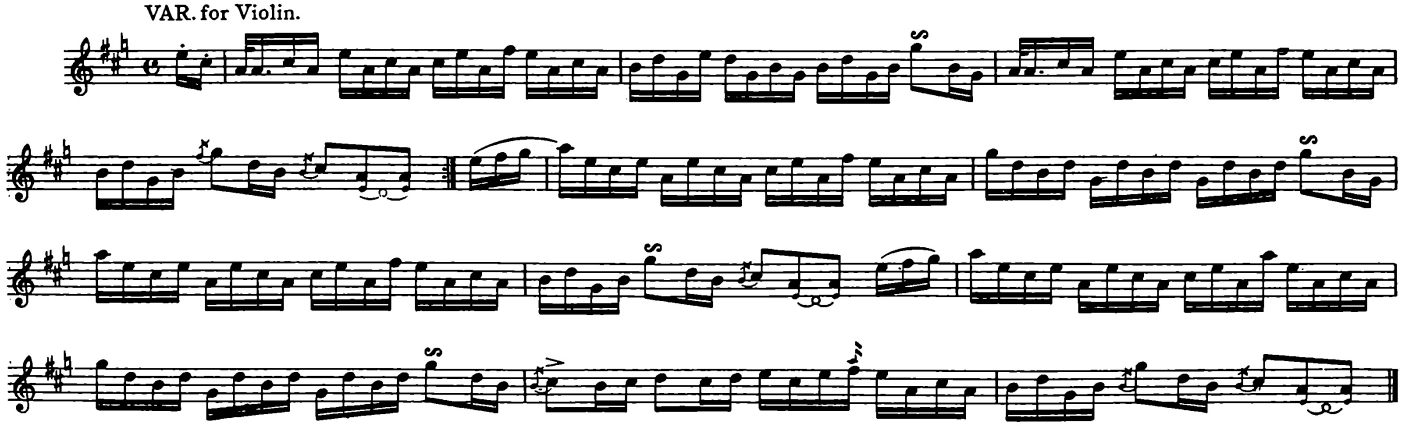


THE MARCHIONESS OF TULLYBARDINE.

PIPE MARCH.

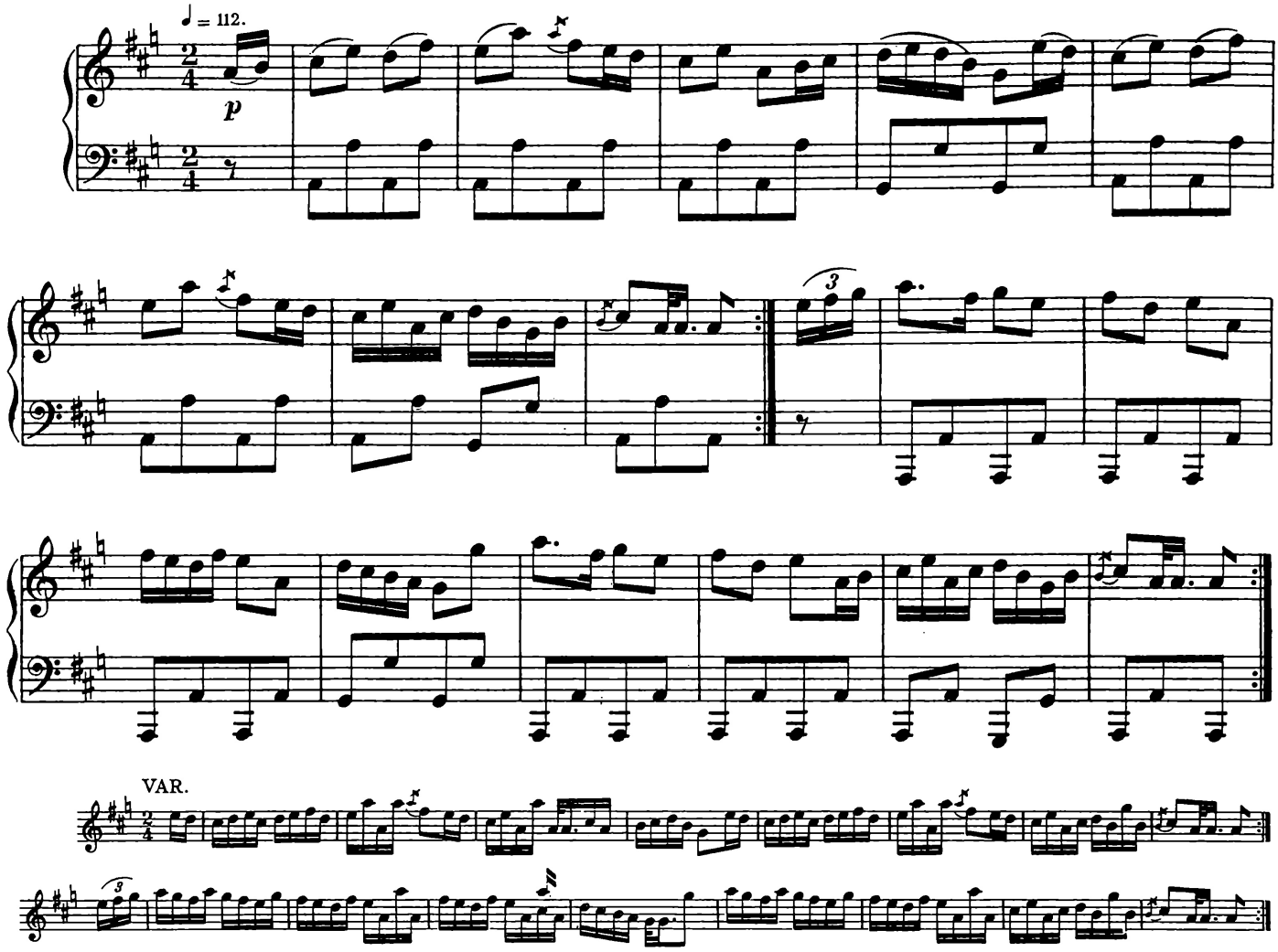


VAR. for Violin.



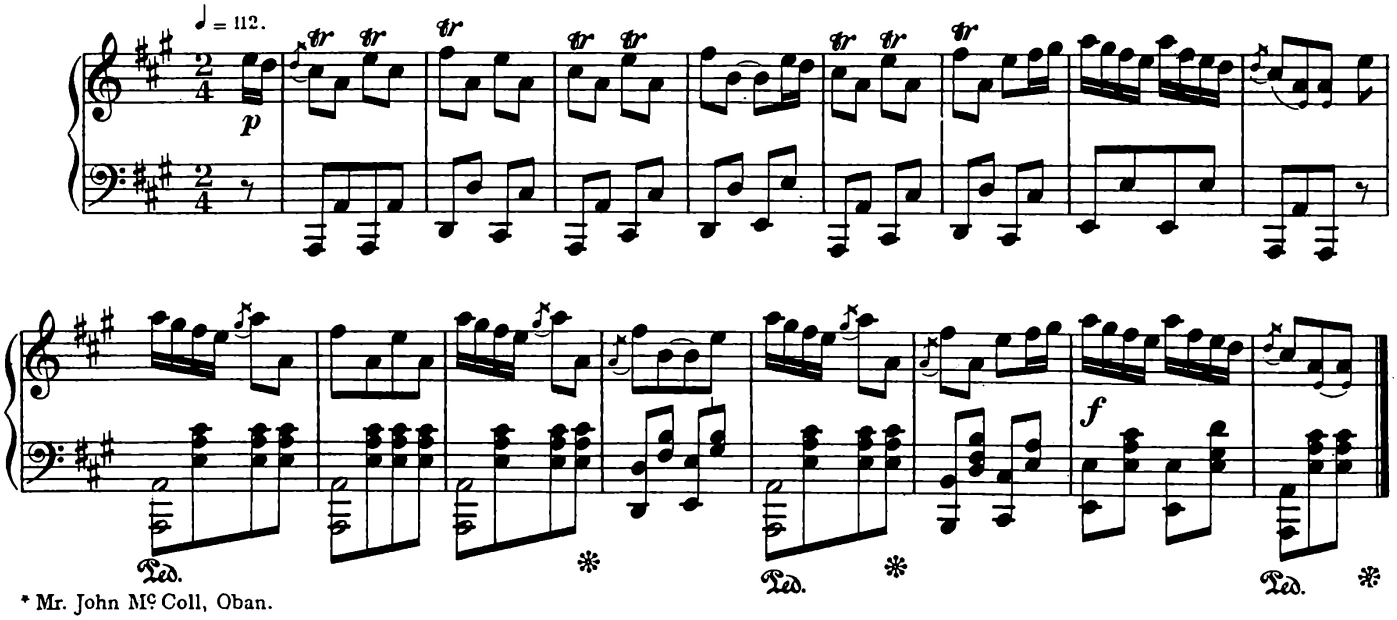
THE QUEEN'S WELCOME TO INVERCAULD.

PIPE MARCH. J. SCOTT SKINNER.



THE PIPER KING.*

PIPE MARCH. J. SCOTT SKINNER.



* Mr. John Mc Coll, Oban.

VAR. I.

VAR. II.

CULLODEN DAY,

or

The Inverness Gathering.

PIPE MARCH.

♩ = 112.

Ped. Ped. Ped.

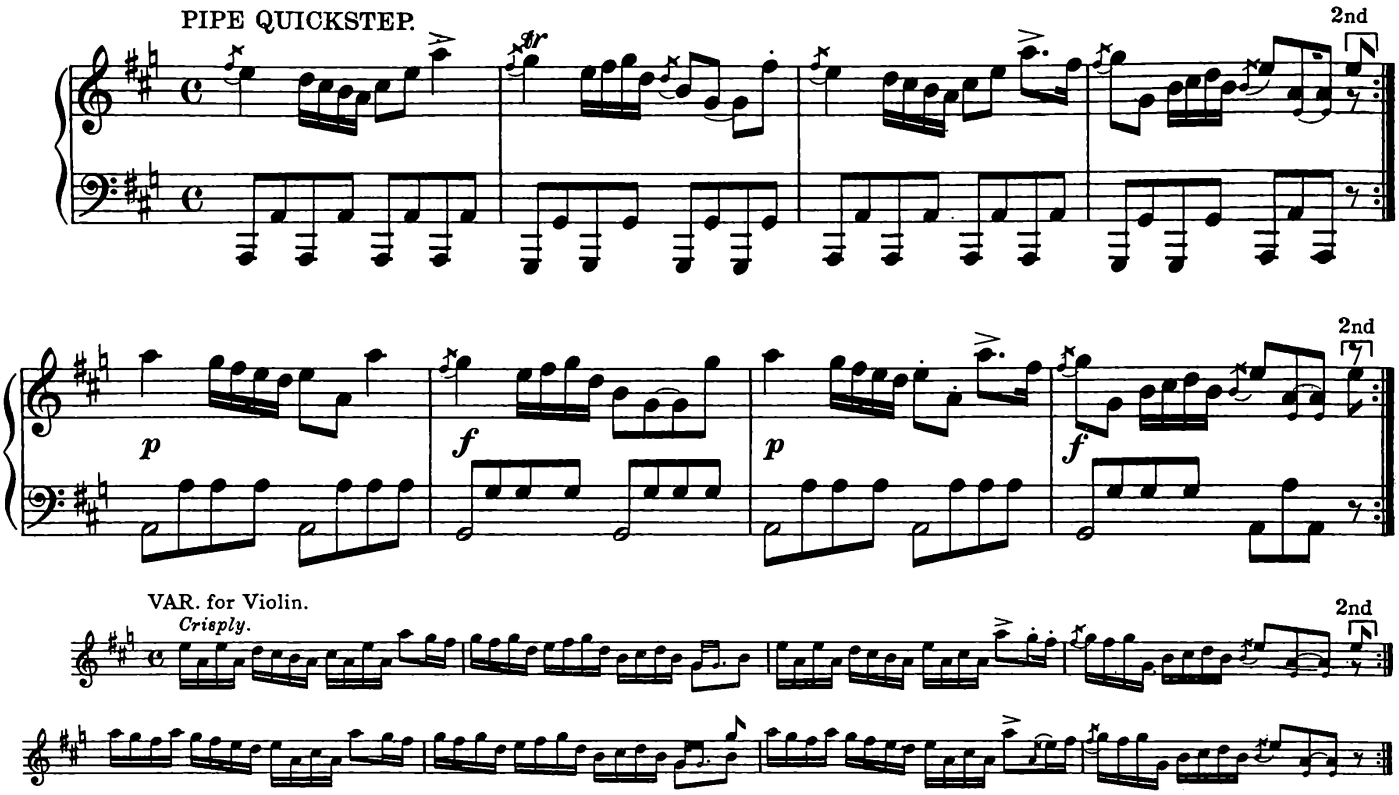
Var. by J. Scott Skinner.

Original Variation.

DRUMMUIR CASTLE.

J. SCOTT SKINNER.

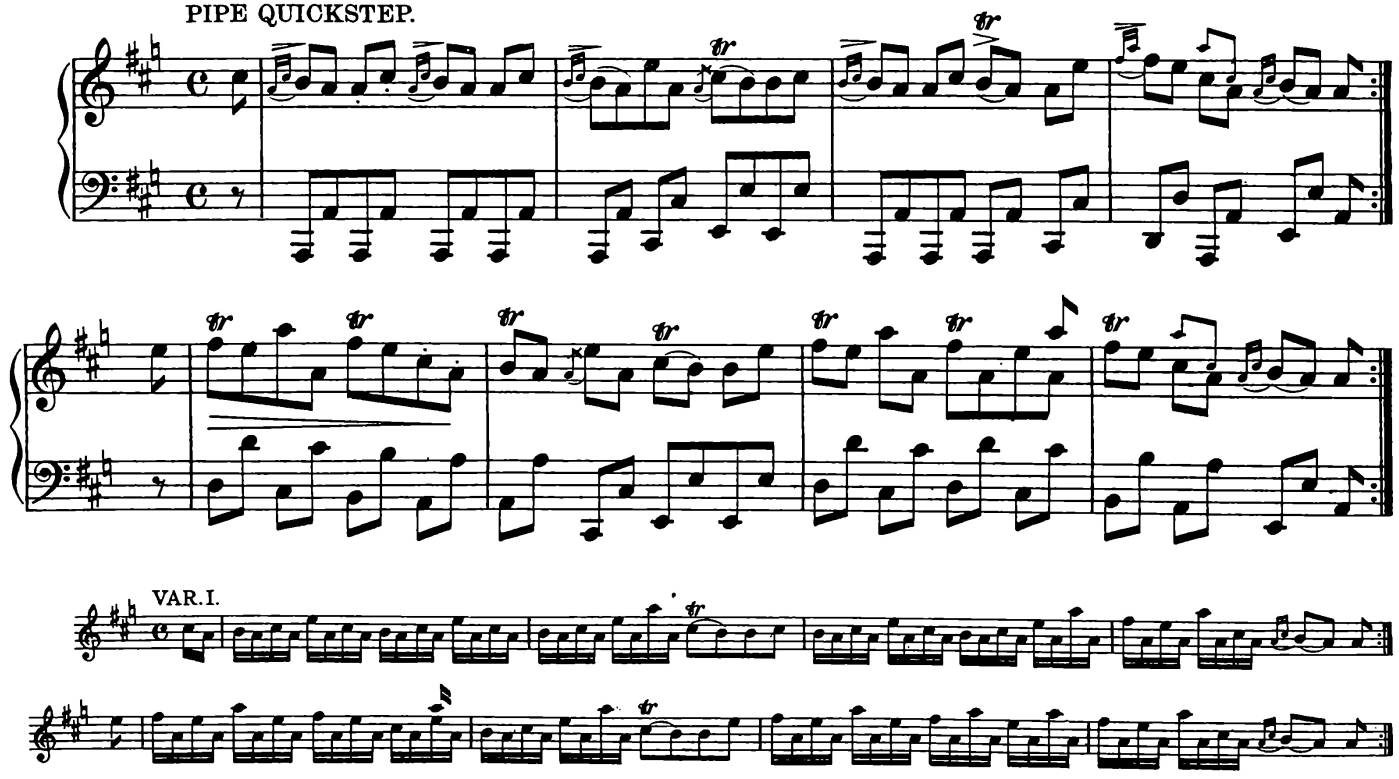
PIPE QUICKSTEP.

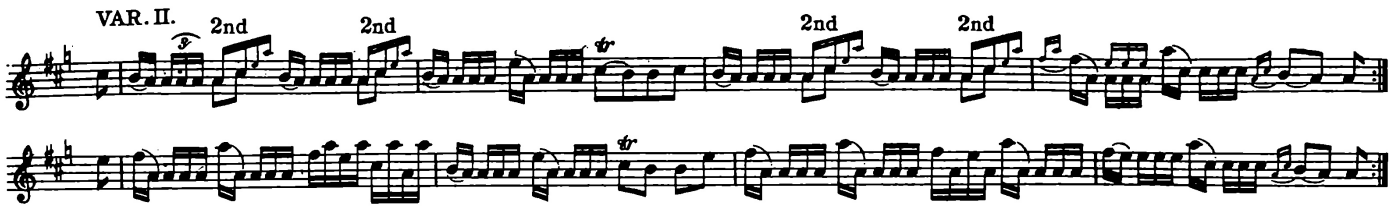


CASTLE GRANT.

J. SCOTT SKINNER.

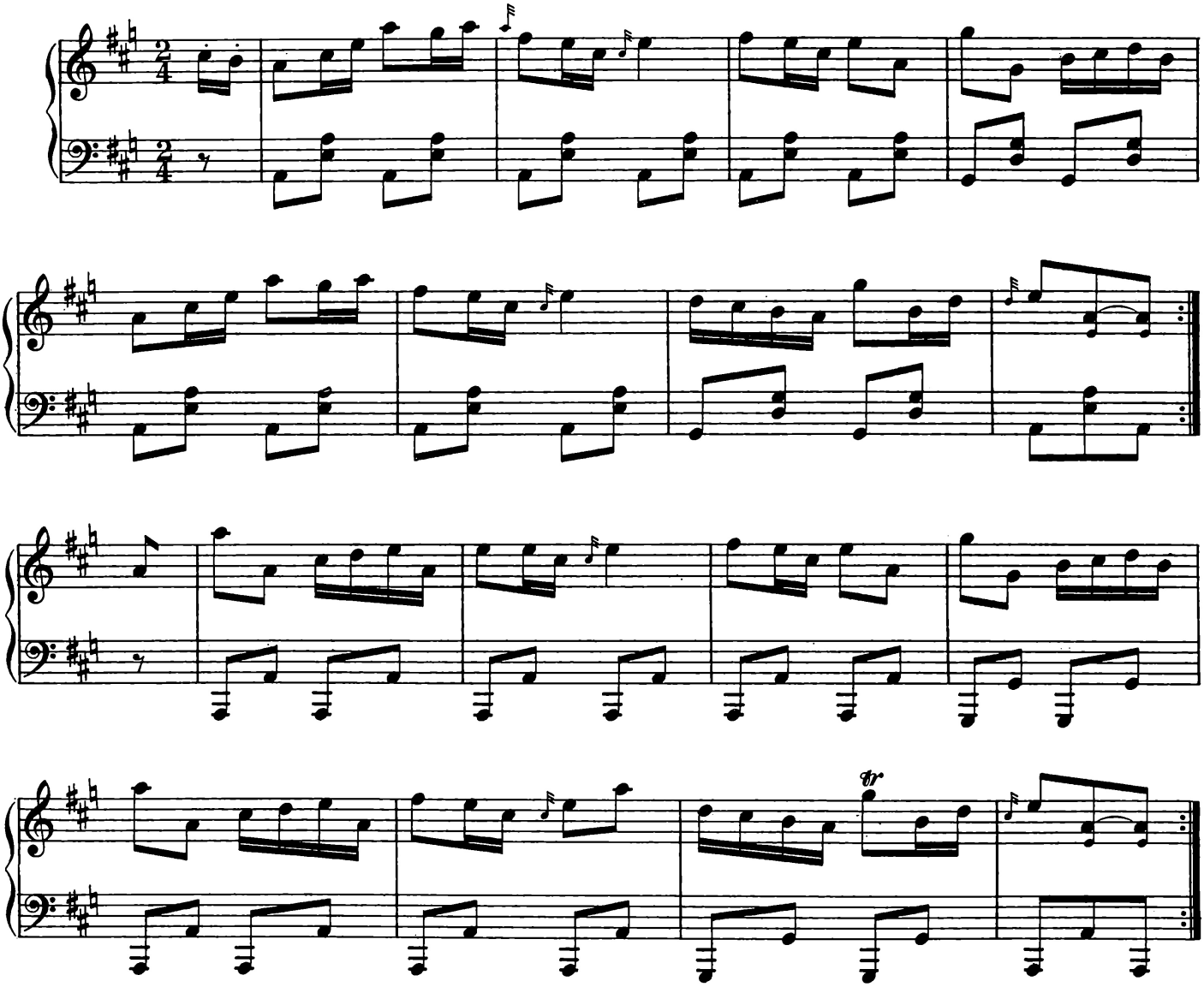
PIPE QUICKSTEP.

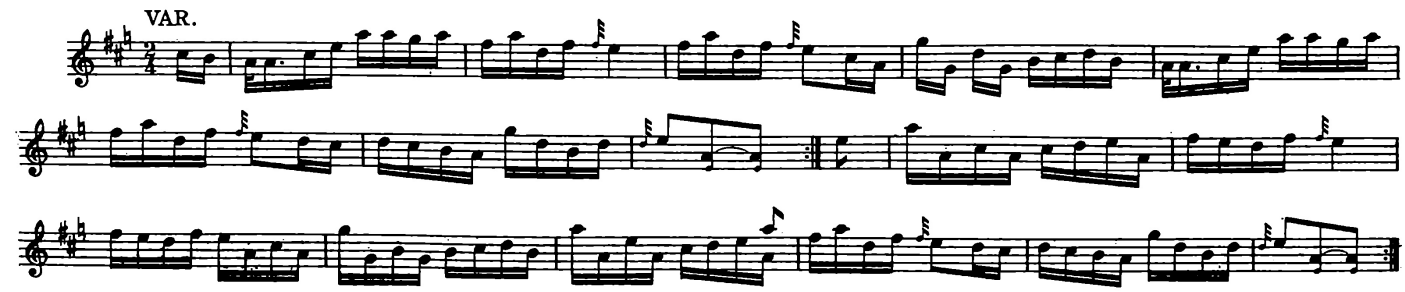




MACLEOD'S QUICKSTEP.

J. SCOTT SKINNER.



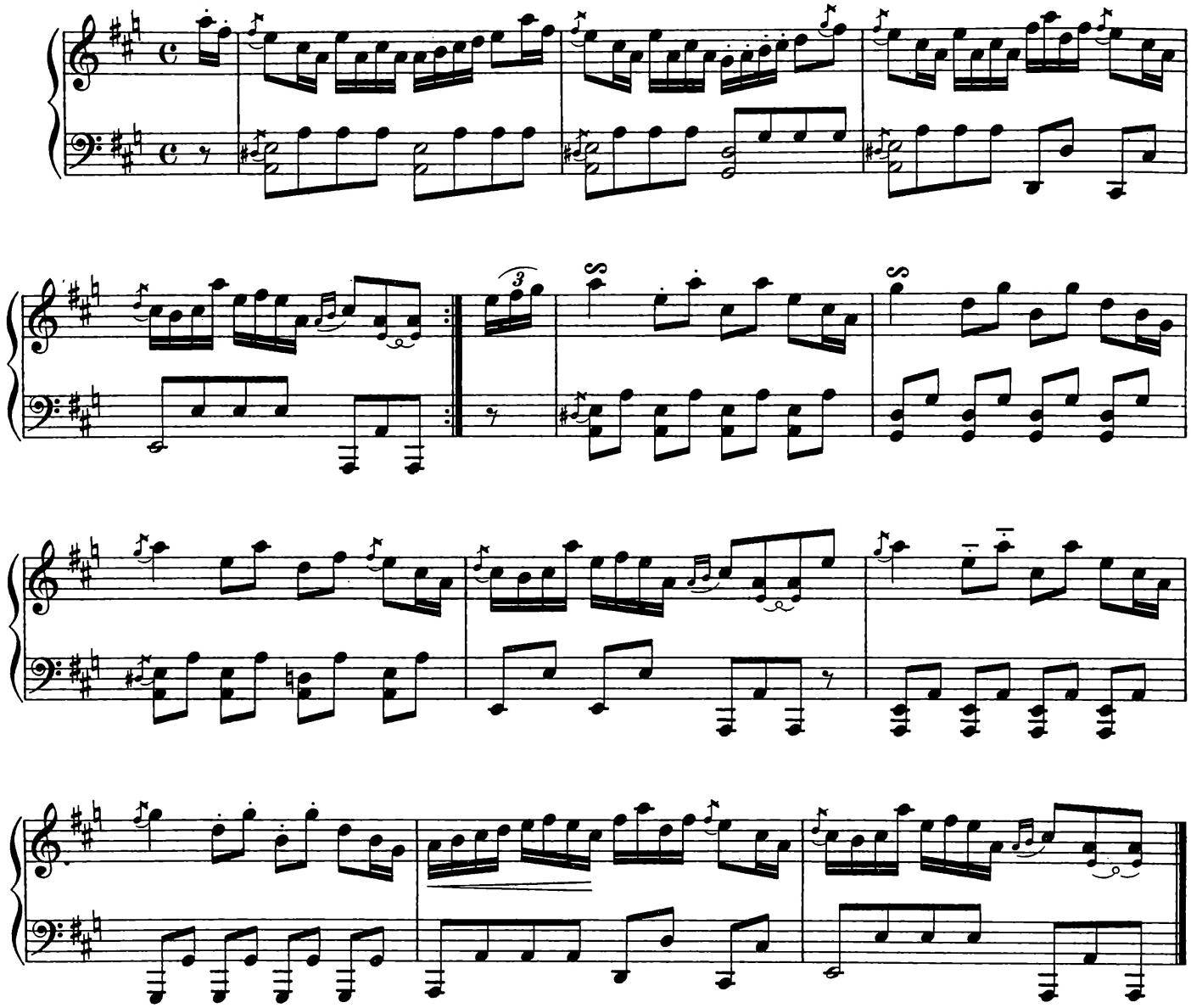


THE ATHOLE HIGHLANDERS' FAREWELL TO LOCH KATRINE.*

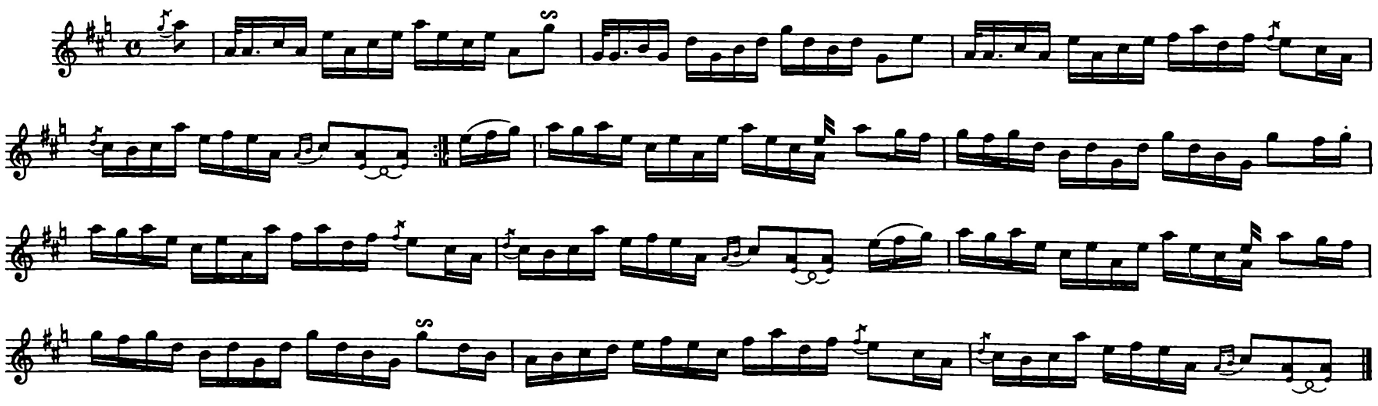
PIPE QUICKSTEP.

Wm. ROSE.

♩ = 112.



VAR. for Violin.

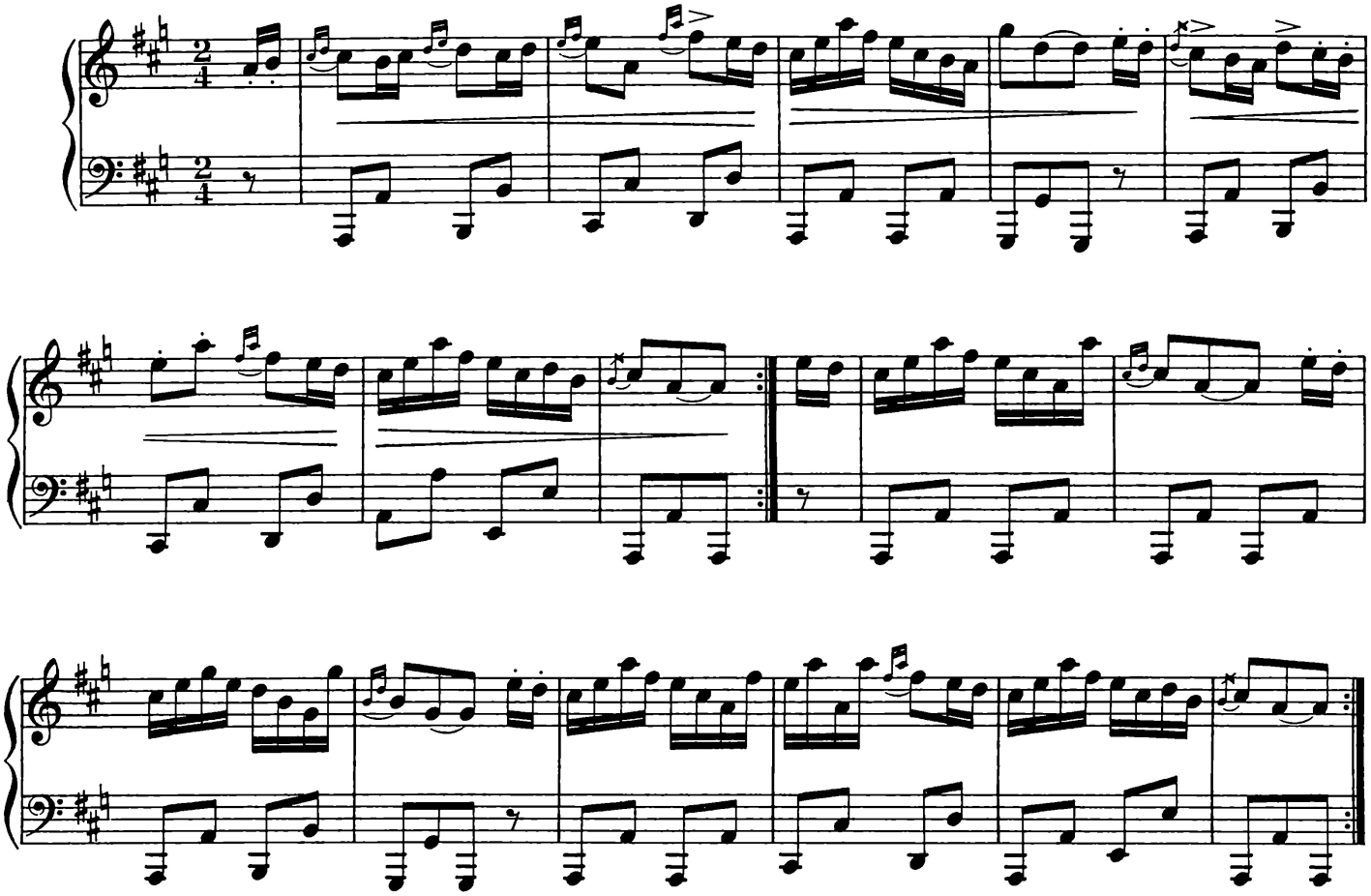


The King of Pipe Marches.

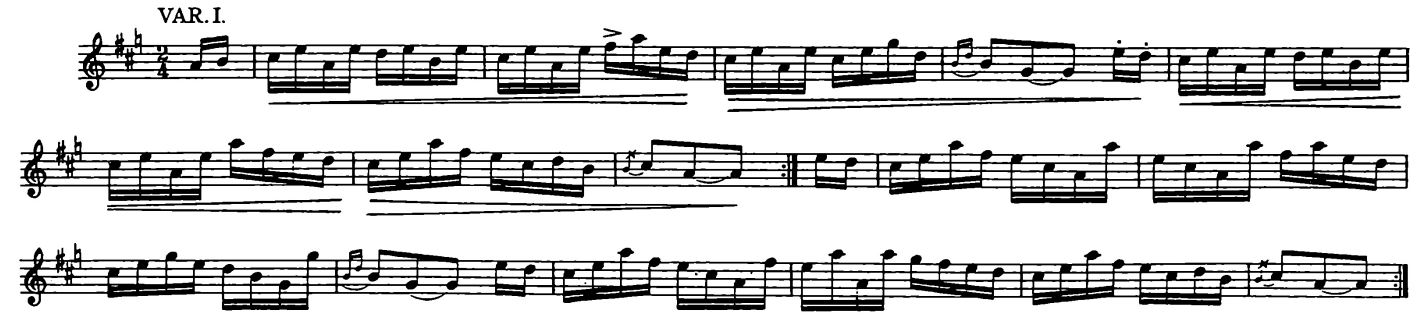
THE LONDON SCOTTISH.

J. SCOTT SKINNER.

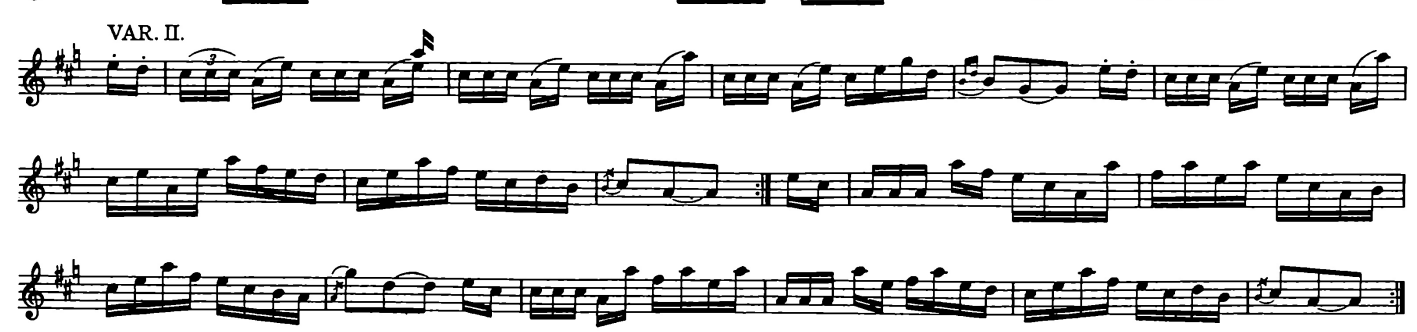
PIPE MARCH.



VAR. I.



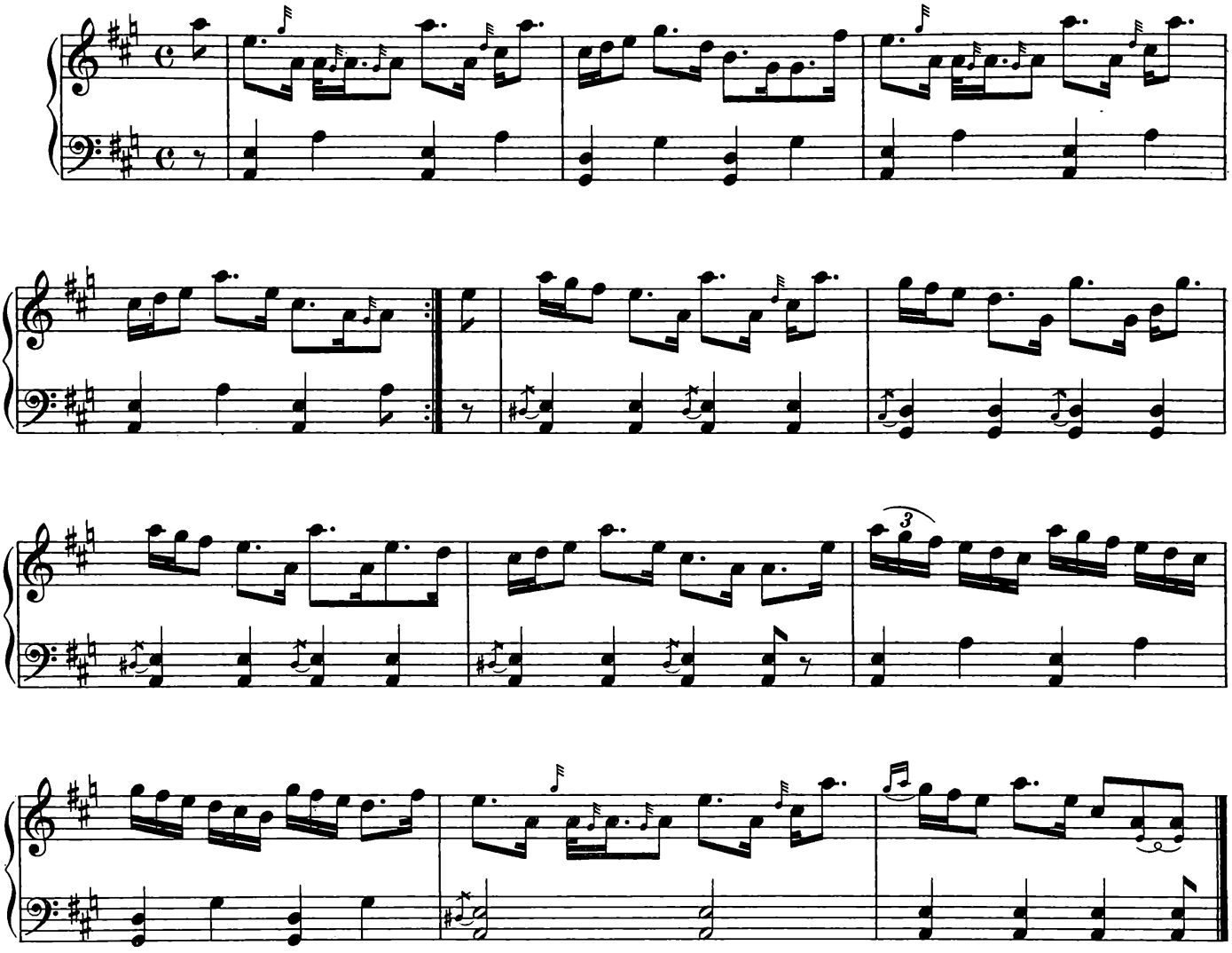
VAR. II.



JOHN Mc NIELL'S HIGHLAND FLING.

PIPE STRATHSPEY.

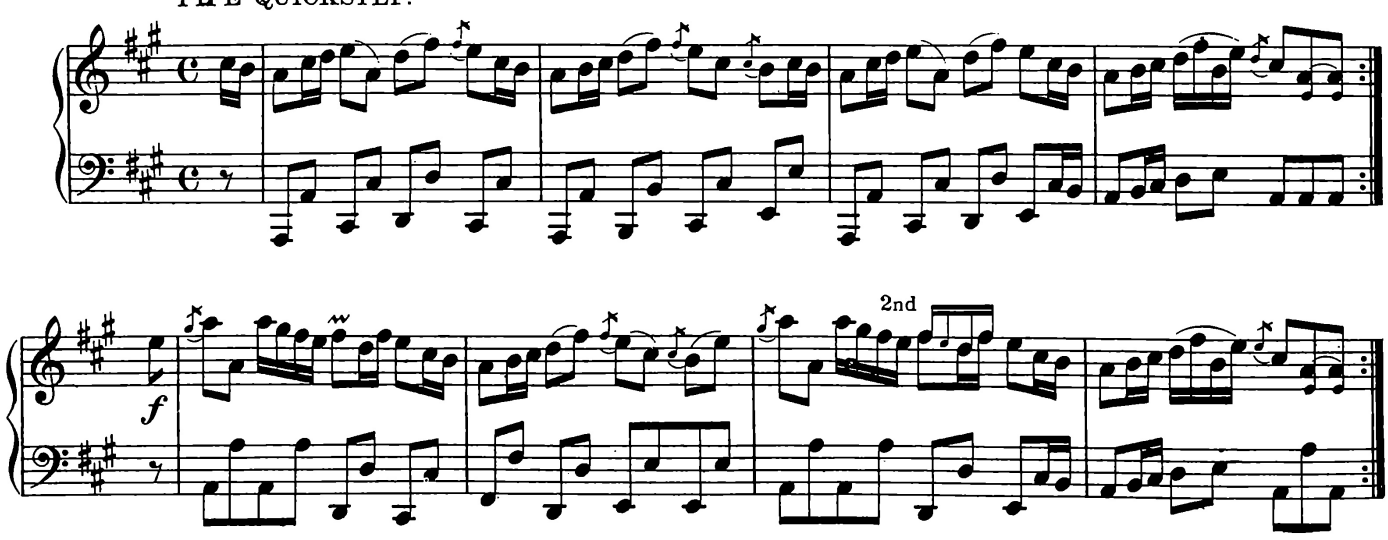
J. SCOTT SKINNER.



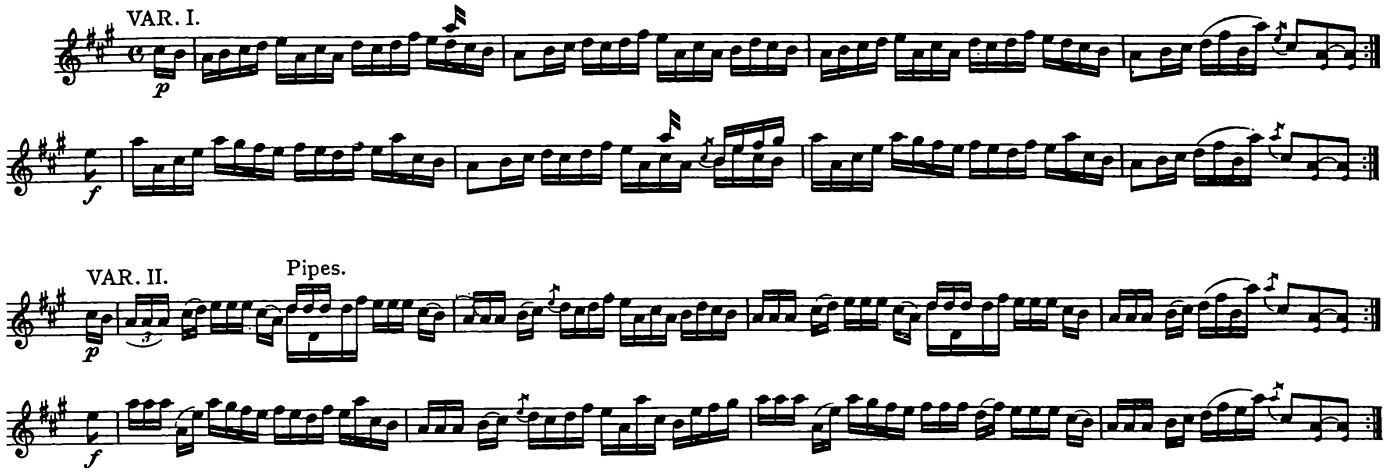
BALLINDALLOCH CASTLE.

PIPE QUICKSTEP.

J. SCOTT SKINNER.



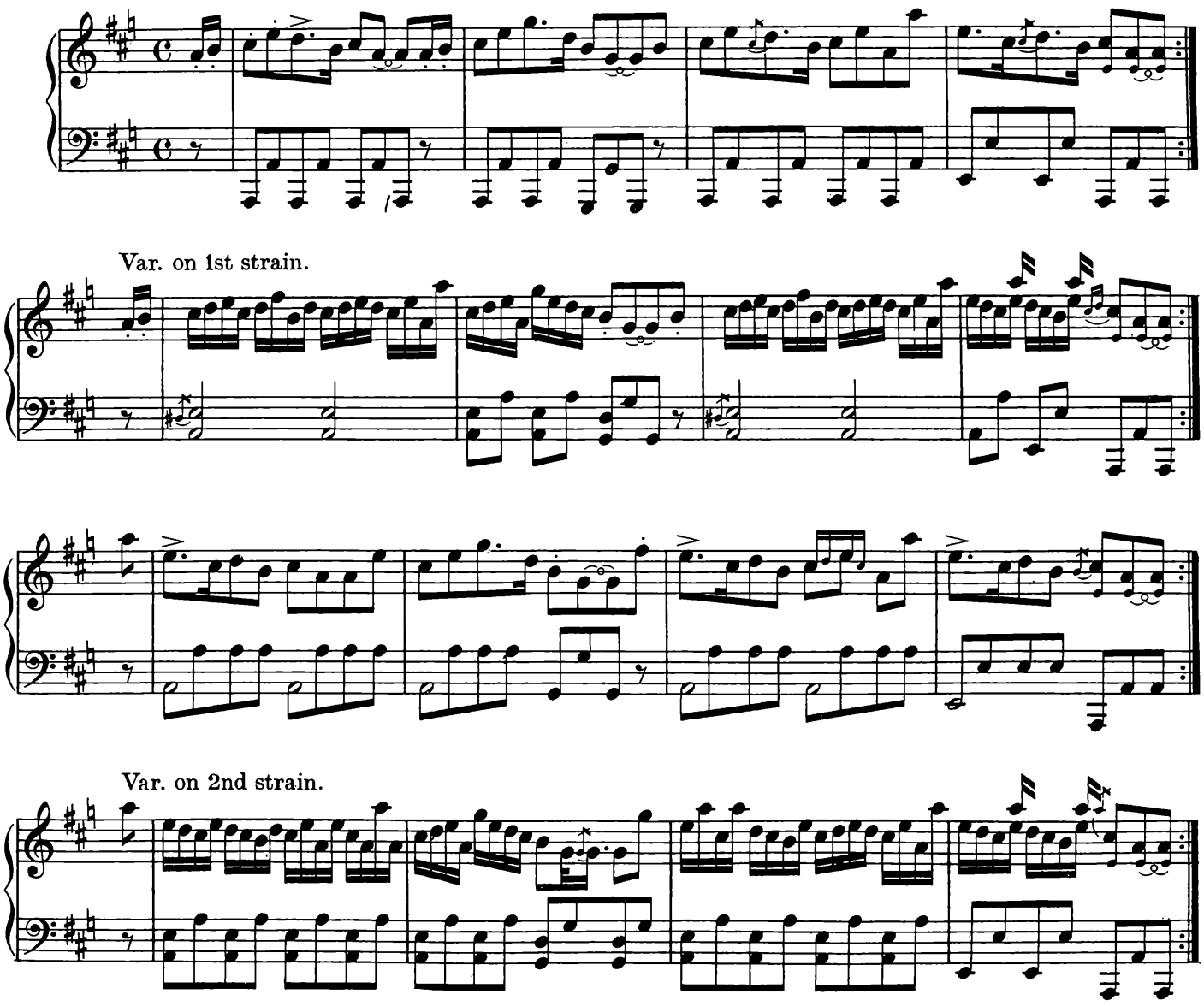
When played on the Pipes all the G's are *natural.*



FINGAL'S DIRK.

PIPE QUICKSTEP.

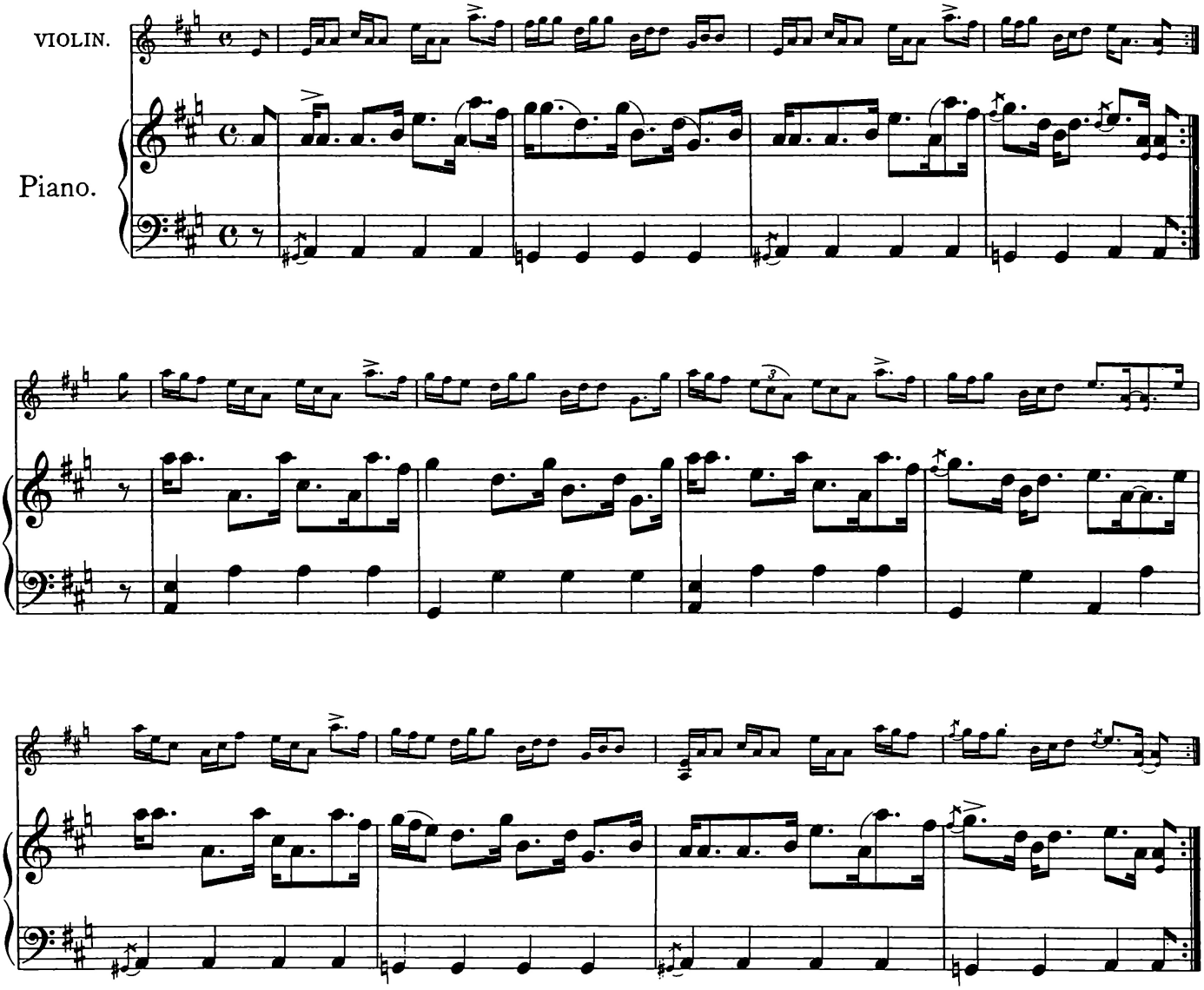
J. SCOTT SKINNER.



THERE'S NAETHING LIKE THE TALISKER.

J. SCOTT SKINNER.

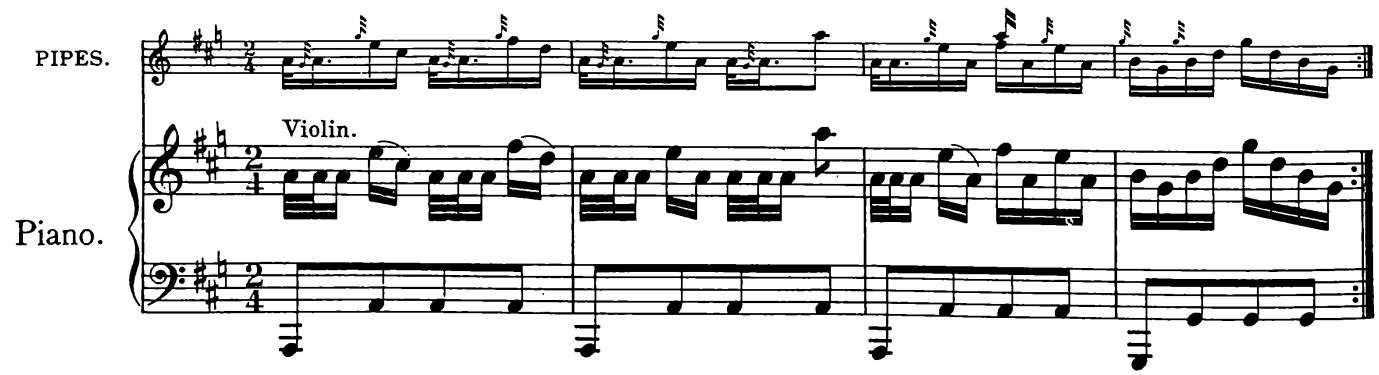
PIPE STRATHSPEY.

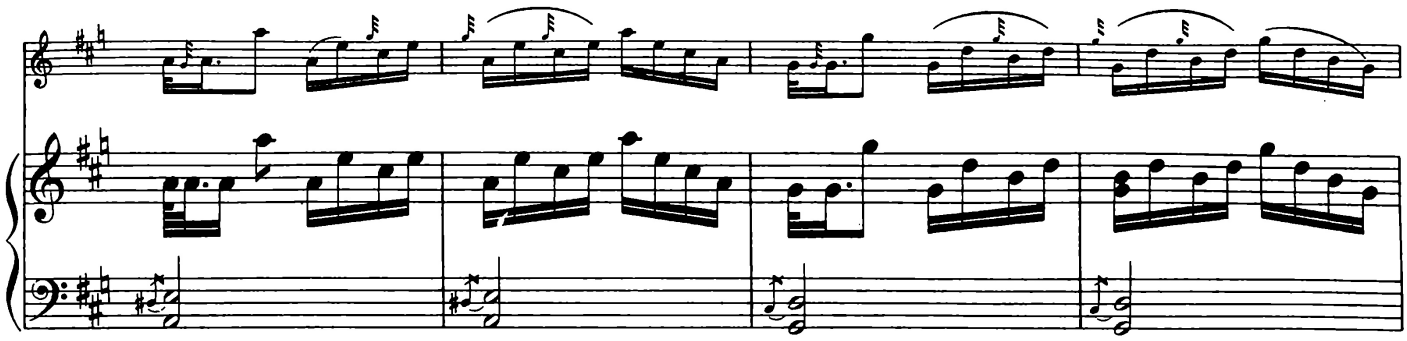


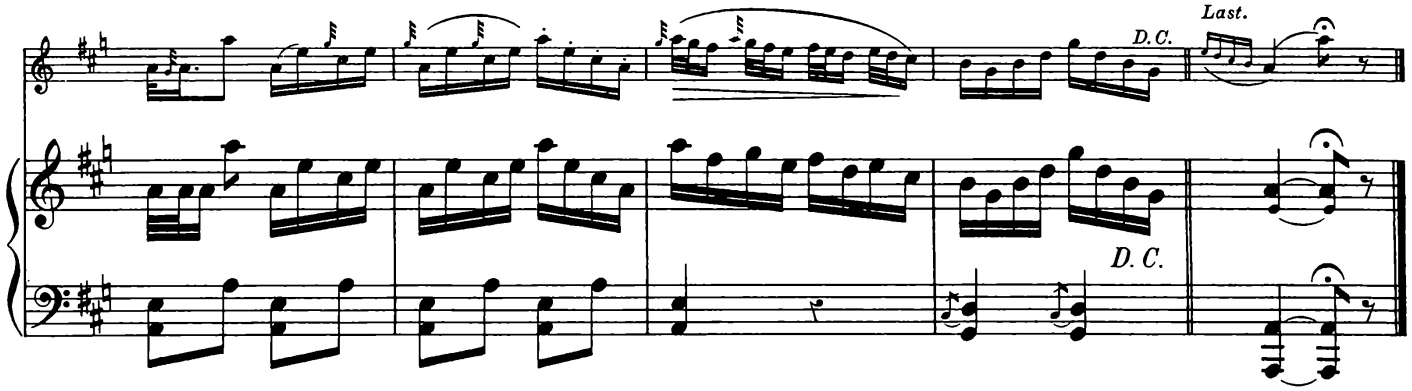
THE FLAP OF THE EAGLE'S WING.

PIPE REEL.

J. SCOTT SKINNER.



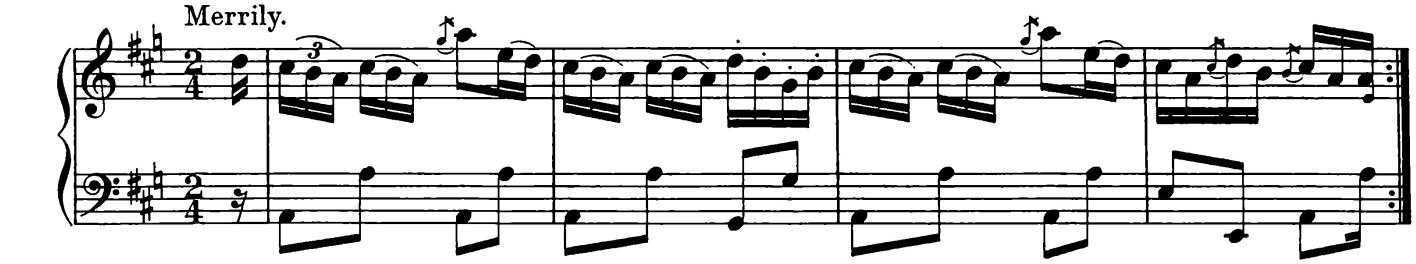


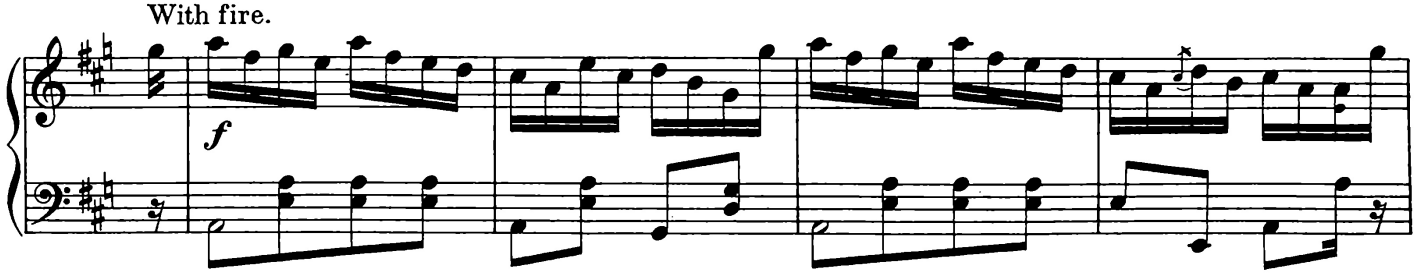


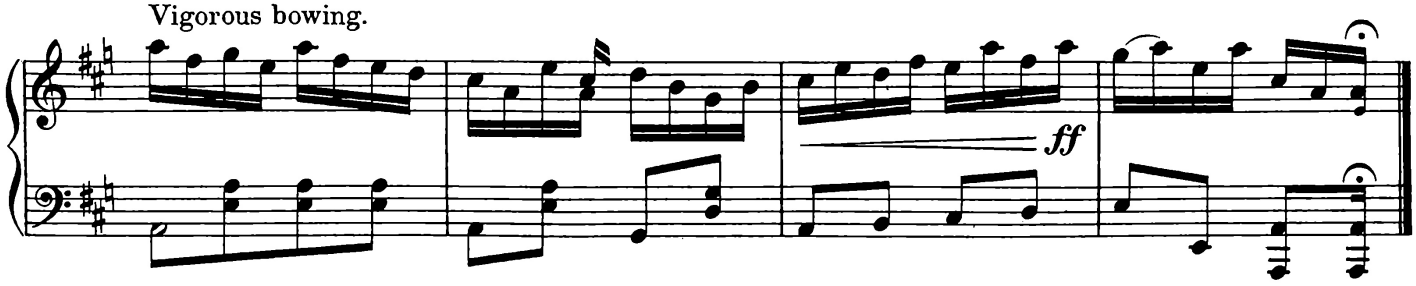
THE DUNDEE BURNS CLUB.

PIPE REEL.

J. SCOTT SKINNER.



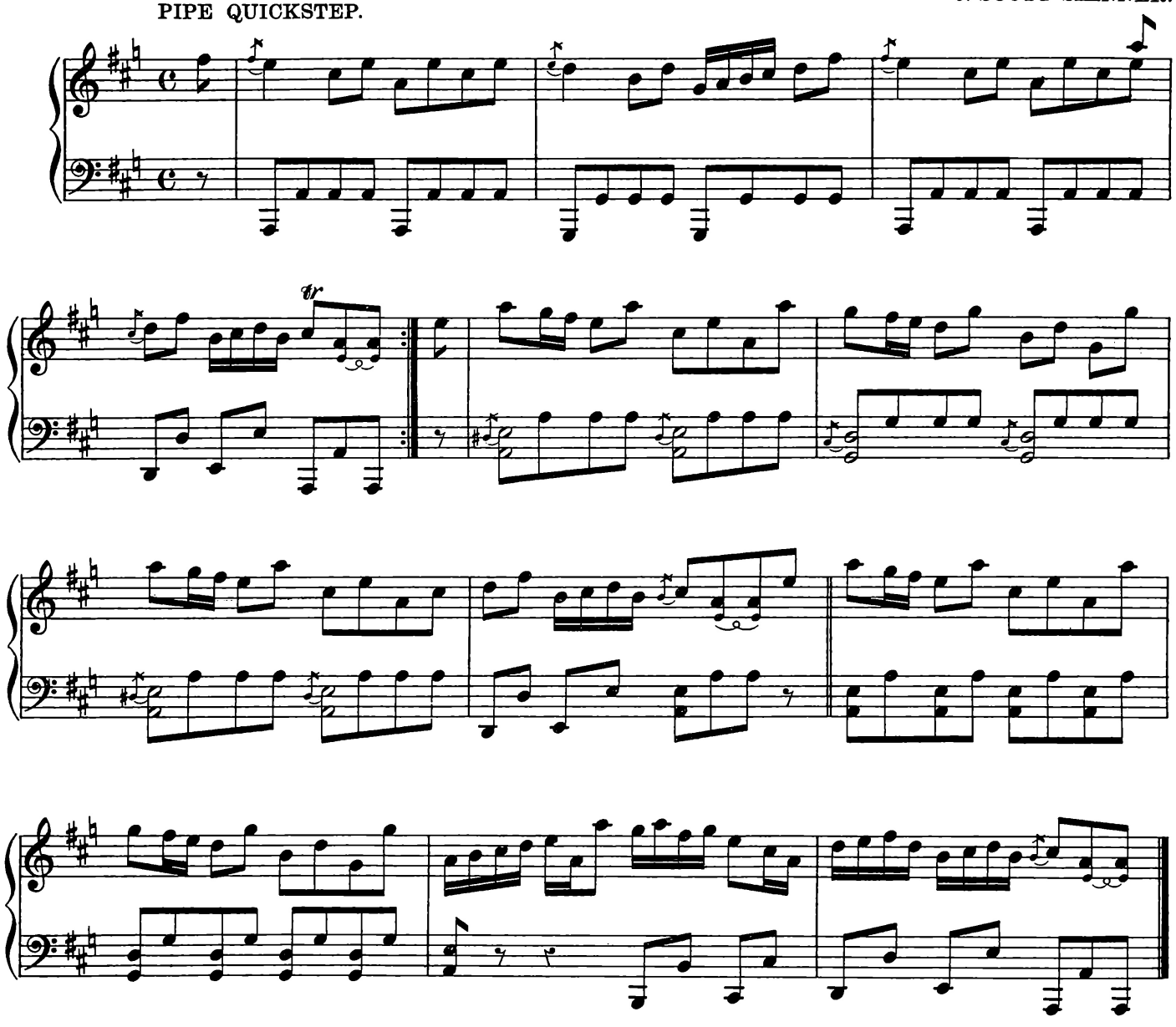




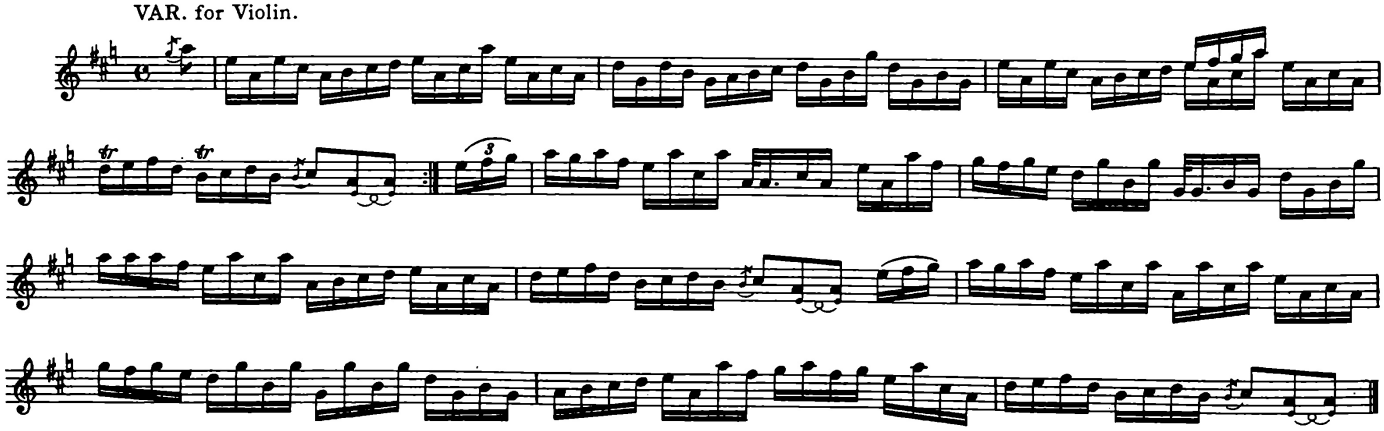
THE SIRDAR - LORD KITCHENER.

PIPE QUICKSTEP.

J. SCOTT SKINNER.



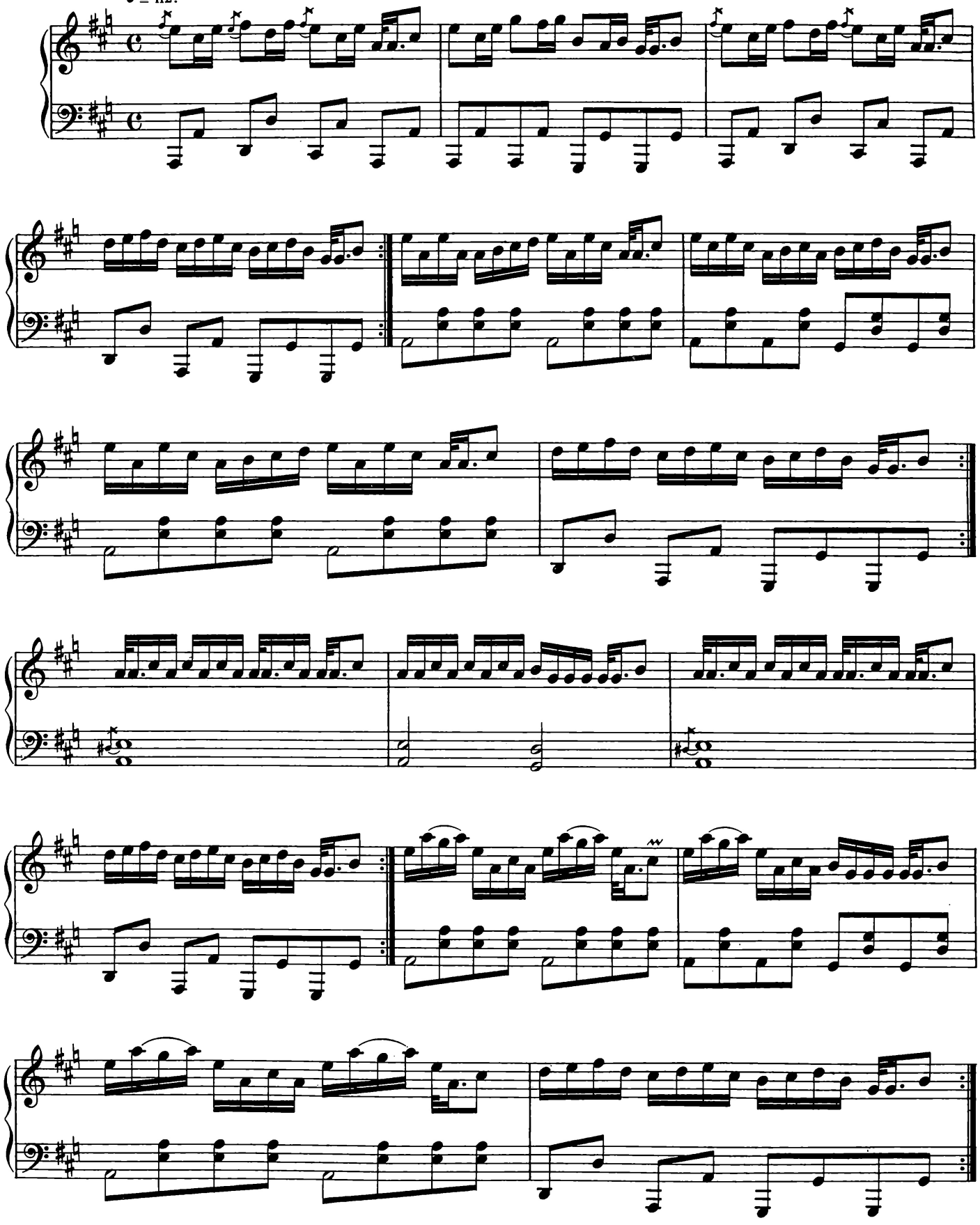
VAR. for Violin.



DUNTROON.

PIBROCH MARCH or REEL.

♩ = 112.

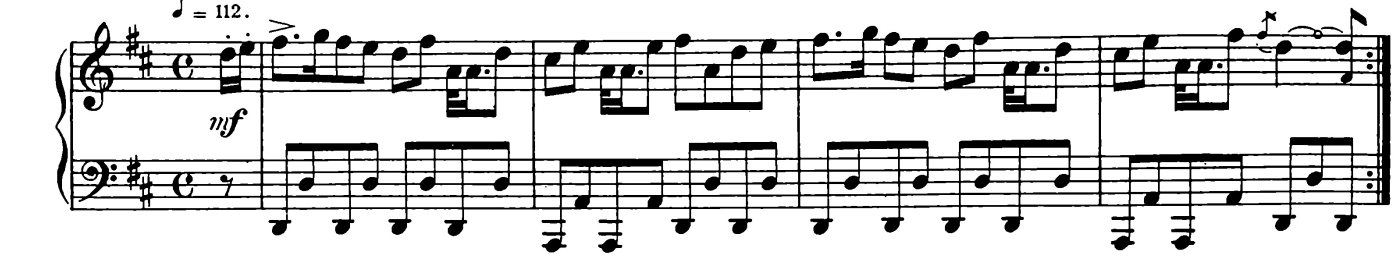


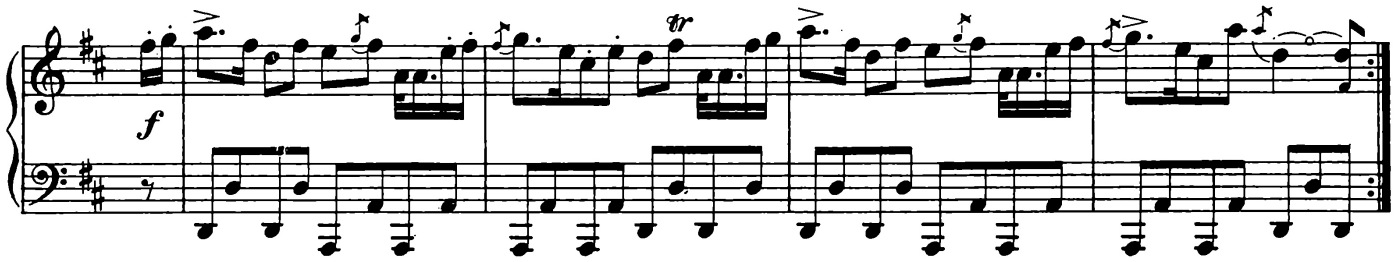
THE BARREN ROCKS OF ADEN.

PIPE QUICKSTEP.

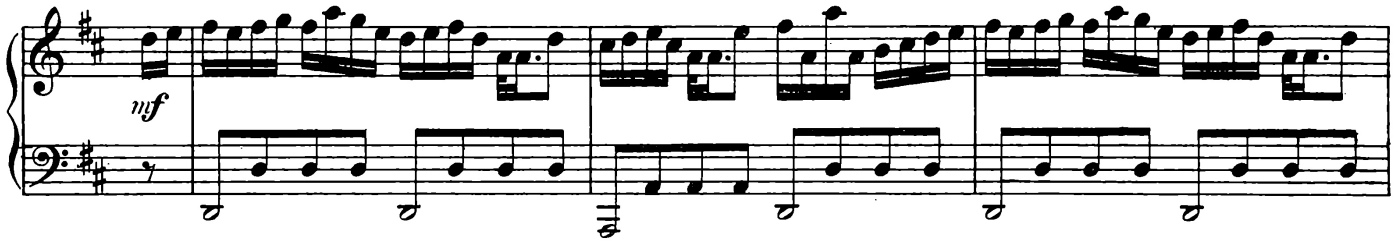
A. MACKELLAR,
78th Highlanders.

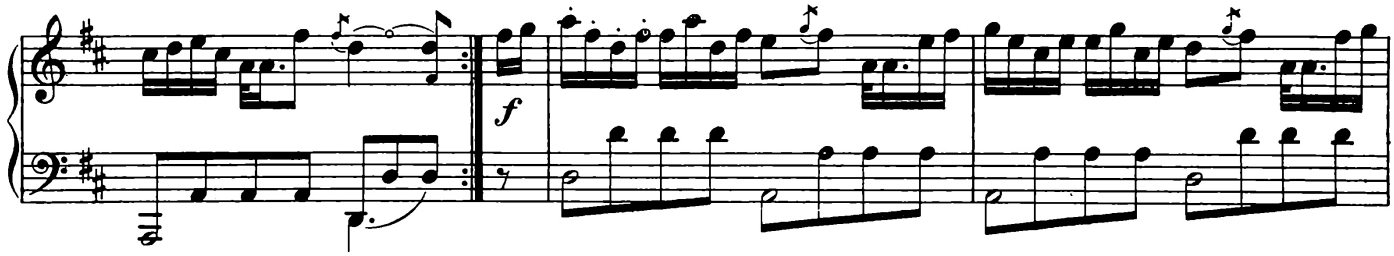
♩ = 112.

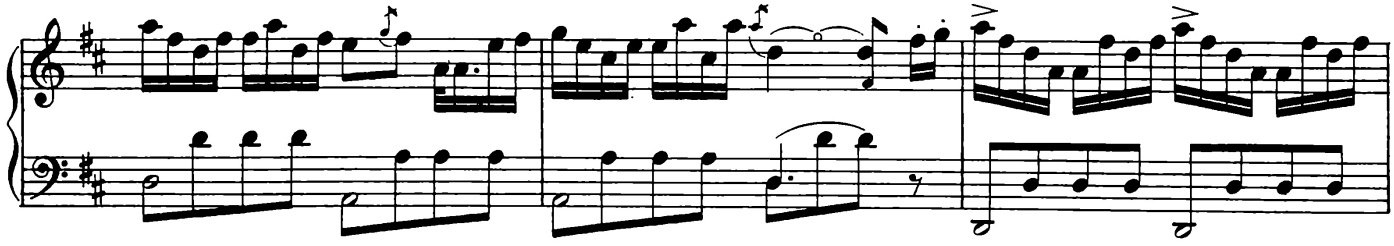


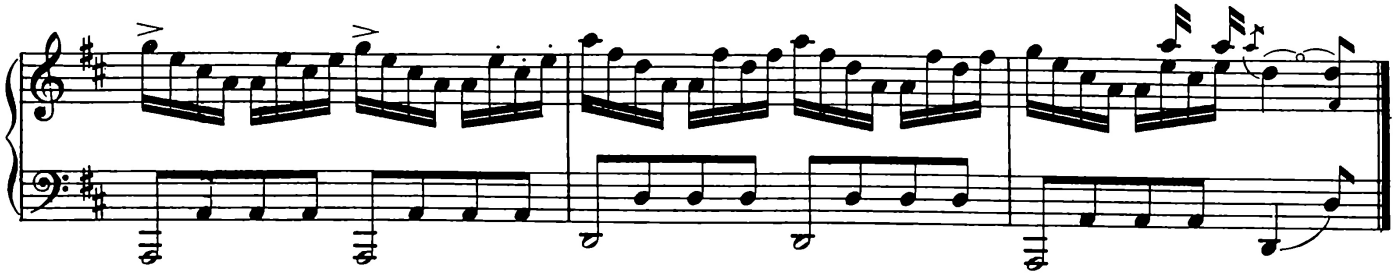


Var. on 1st strain by J. Scott Skinner.





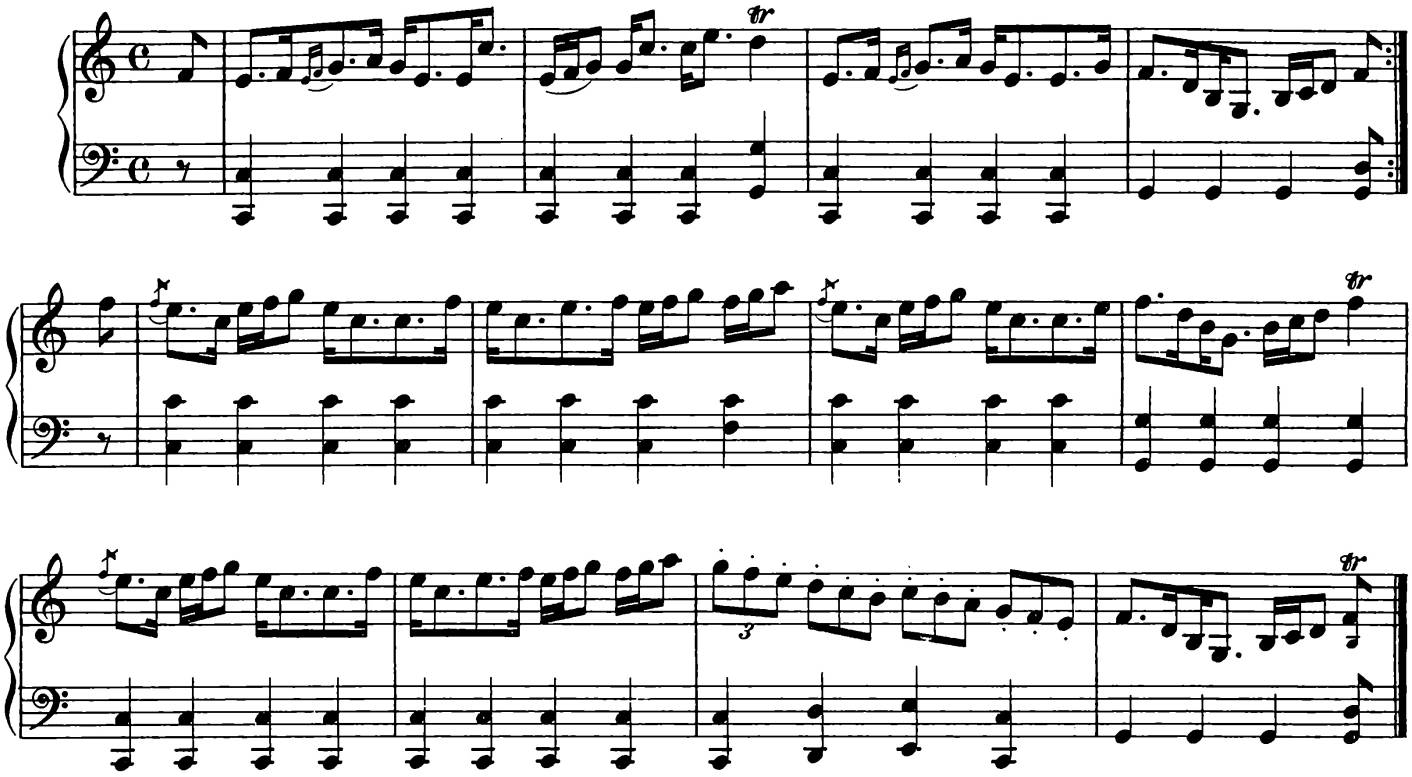




THE NORTH SIDE OF THE GRAMPIANS.

Communicated by Capt. S. FRASER.

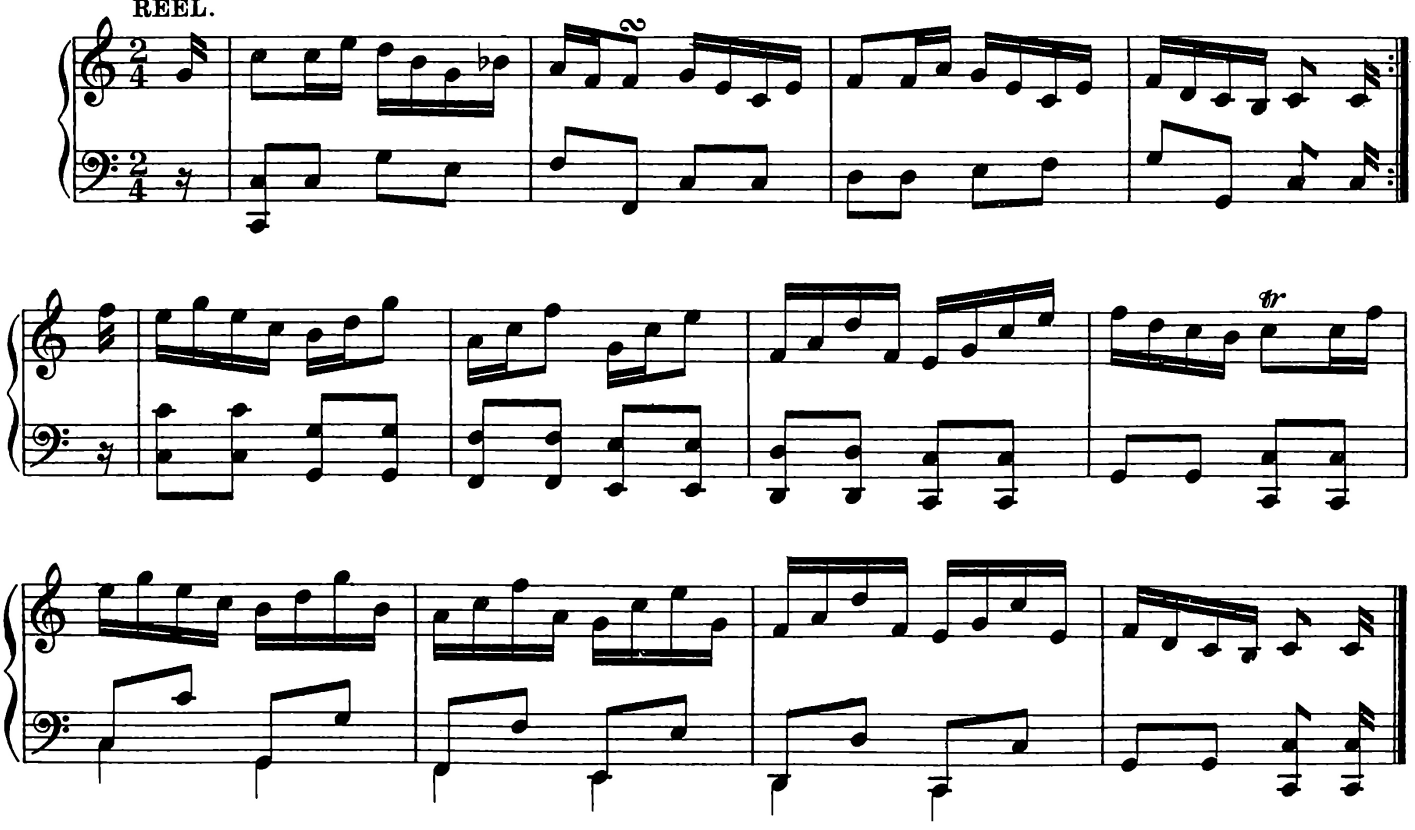
STRATHSPEY.



MRS. DUNDAS OF ARNISTON.

Wm. GOW.

REEL.



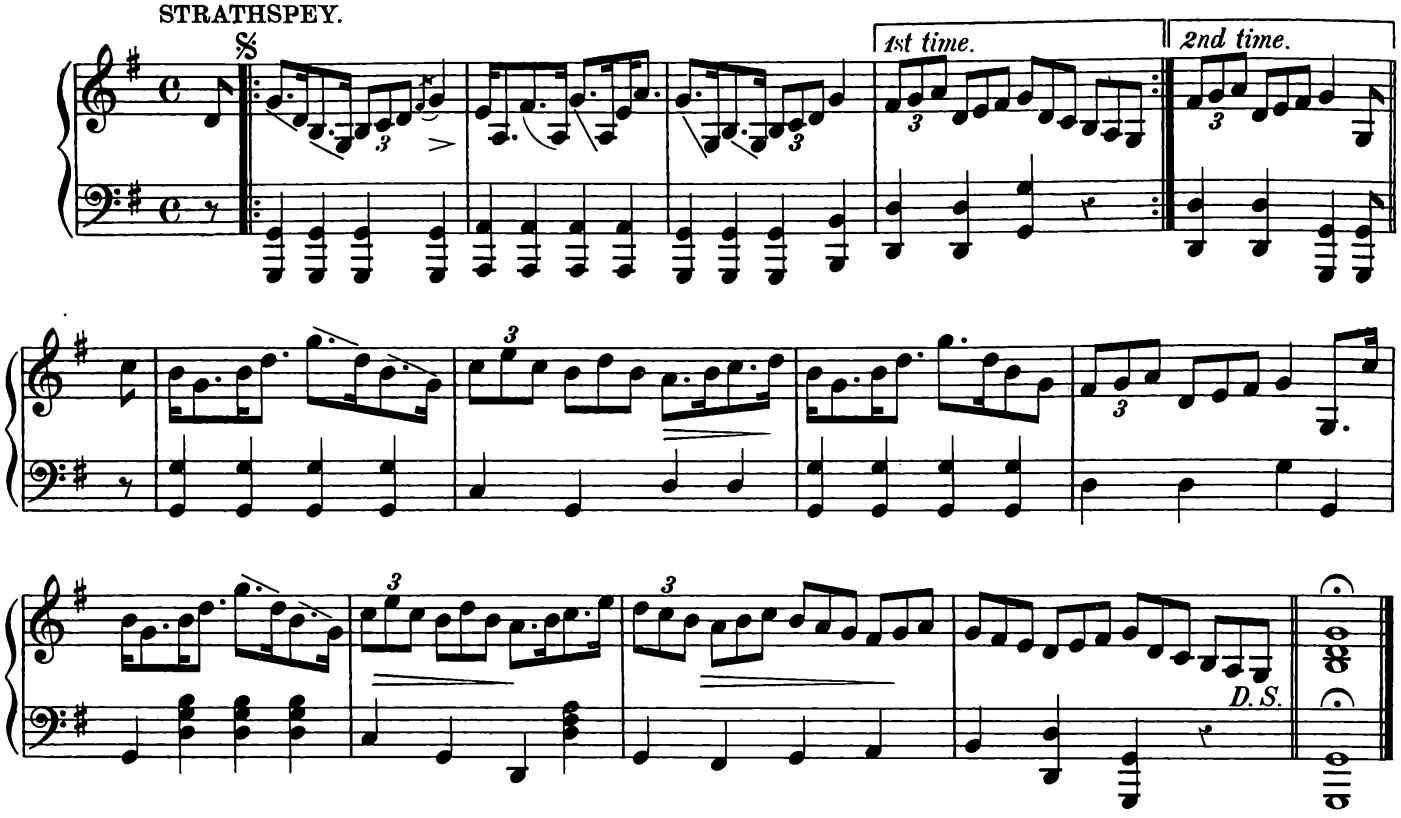
THE FISHER'S RANT.*

or

Drumnagarry.

J. HARDY.

STRATHSPEY.

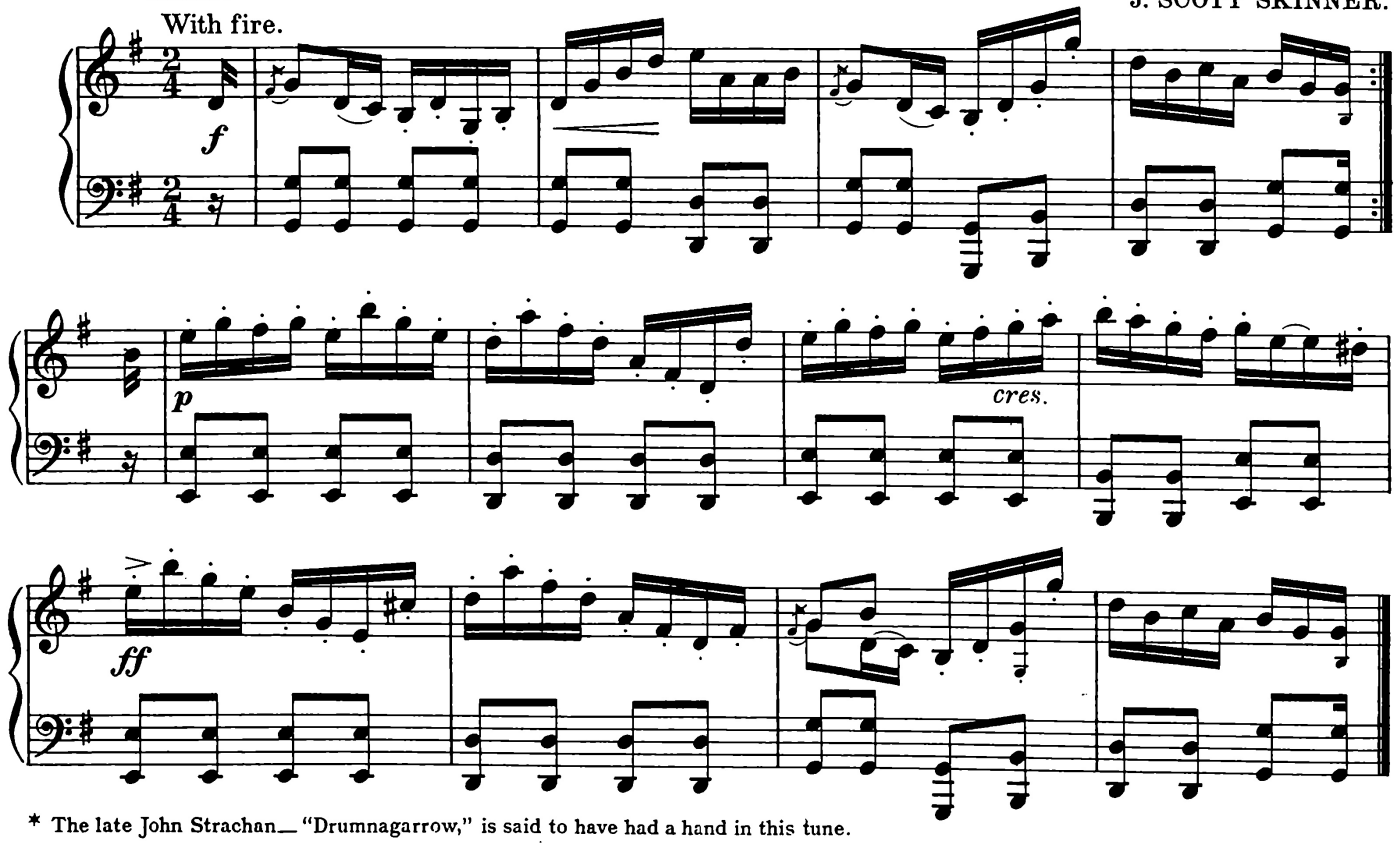


THE DOCTOR.†

REEL.

With fire.

J. SCOTT SKINNER.



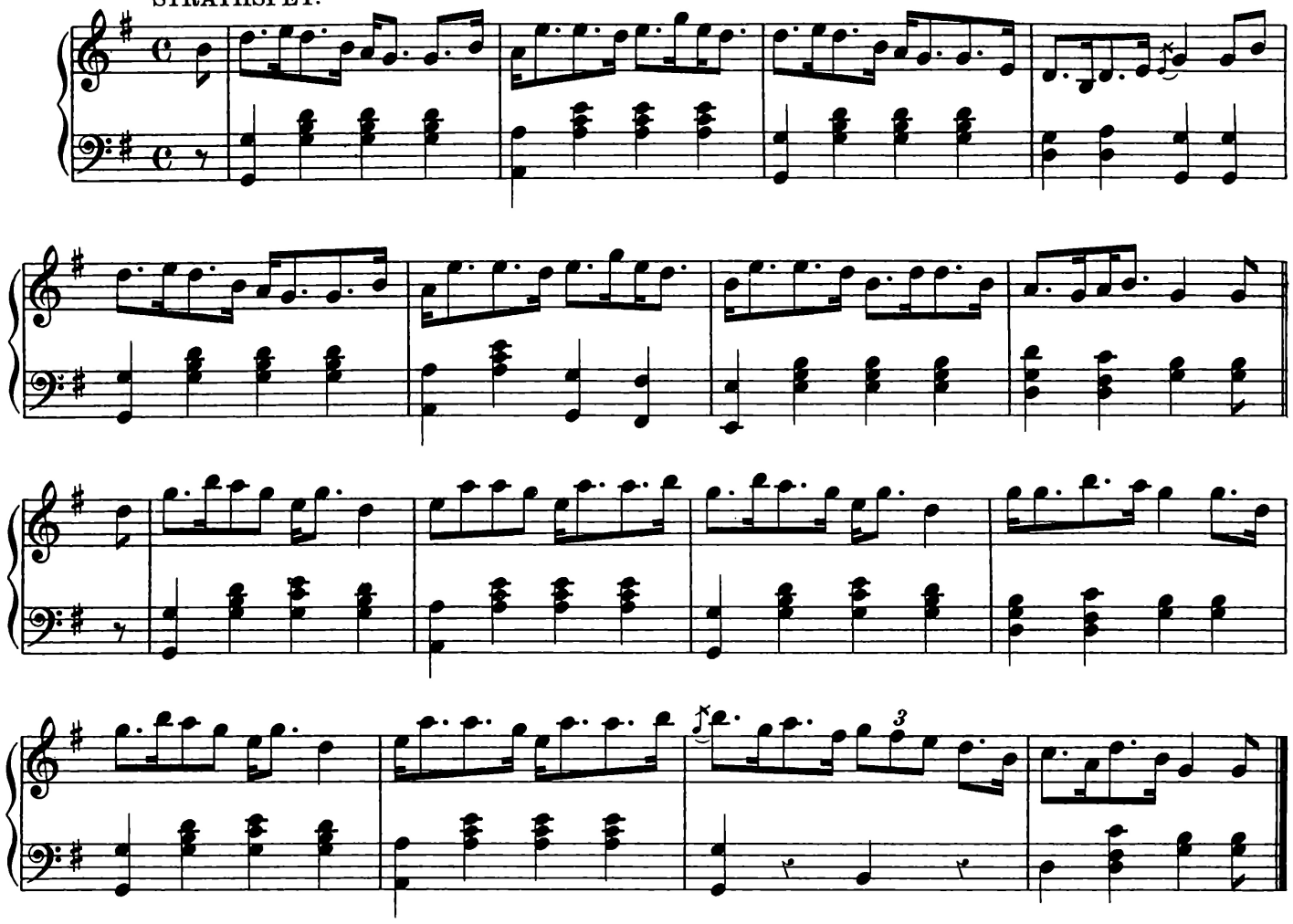
* The late John Strachan—"Drumnagarrow," is said to have had a hand in this tune.

† Dr. Keith Norman Macdonald, Editor of the "Skye" and "Gesto" Collections of Highland Music.

THE TOP O' THE GRAMPIANS.

COLIN MACPHERSON, Carnoustie,
"The Banffshire Bard."

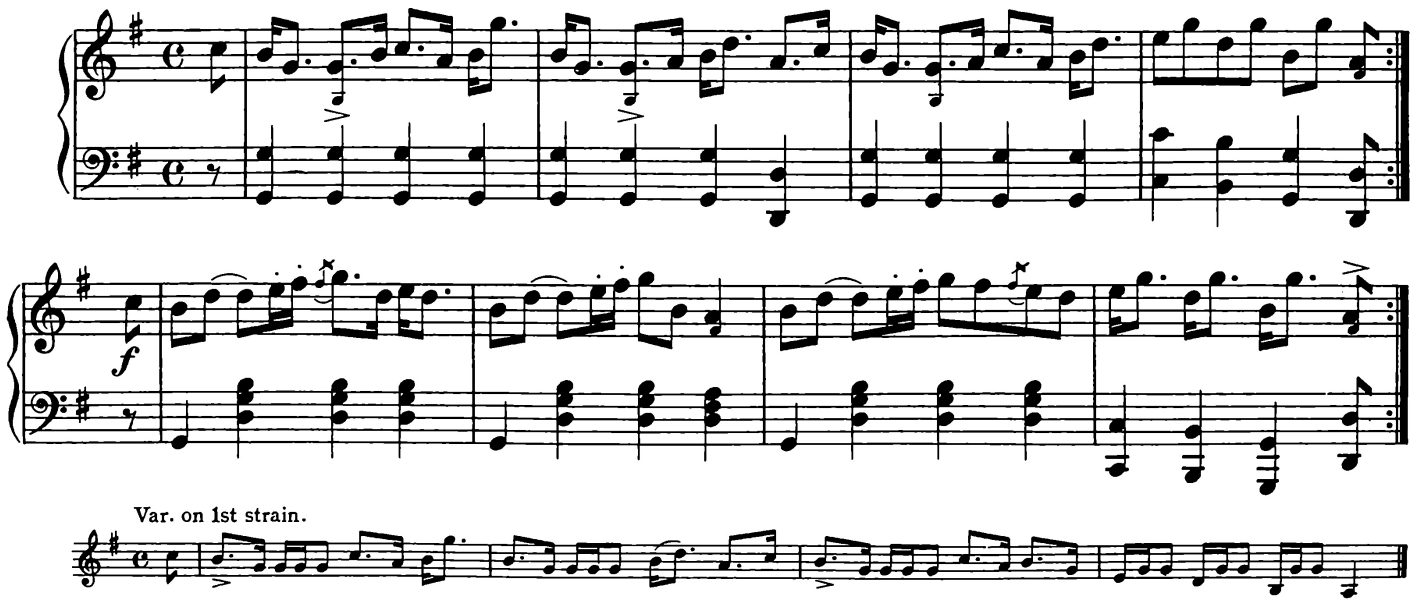
STRATHSPEY.



MERRY KITTY
or
Highland Donald.

As played by GEORGE DONALD.

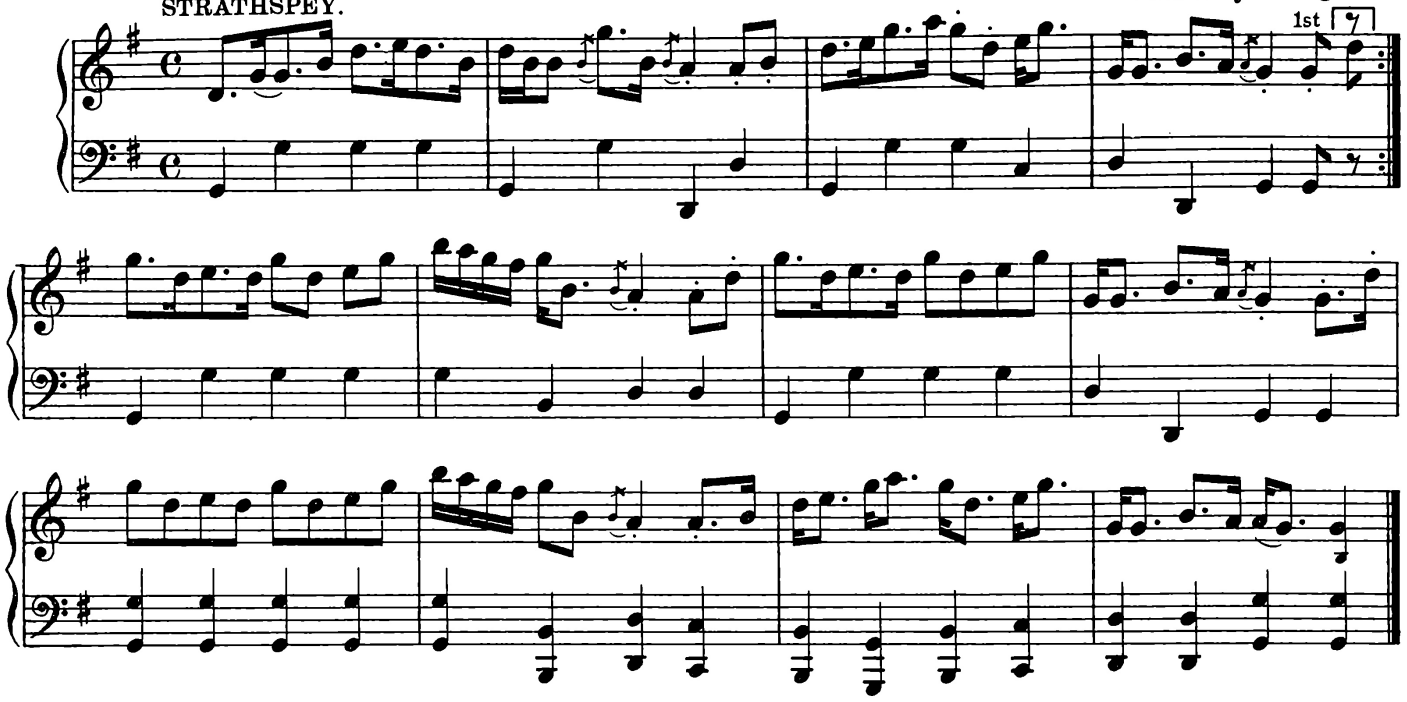
STRATHSPEY.



DUNCAN BAIN'S BARGAIN.

Communicated by
Mr. MACPHERSON, Elgin,
some 20 years ago.

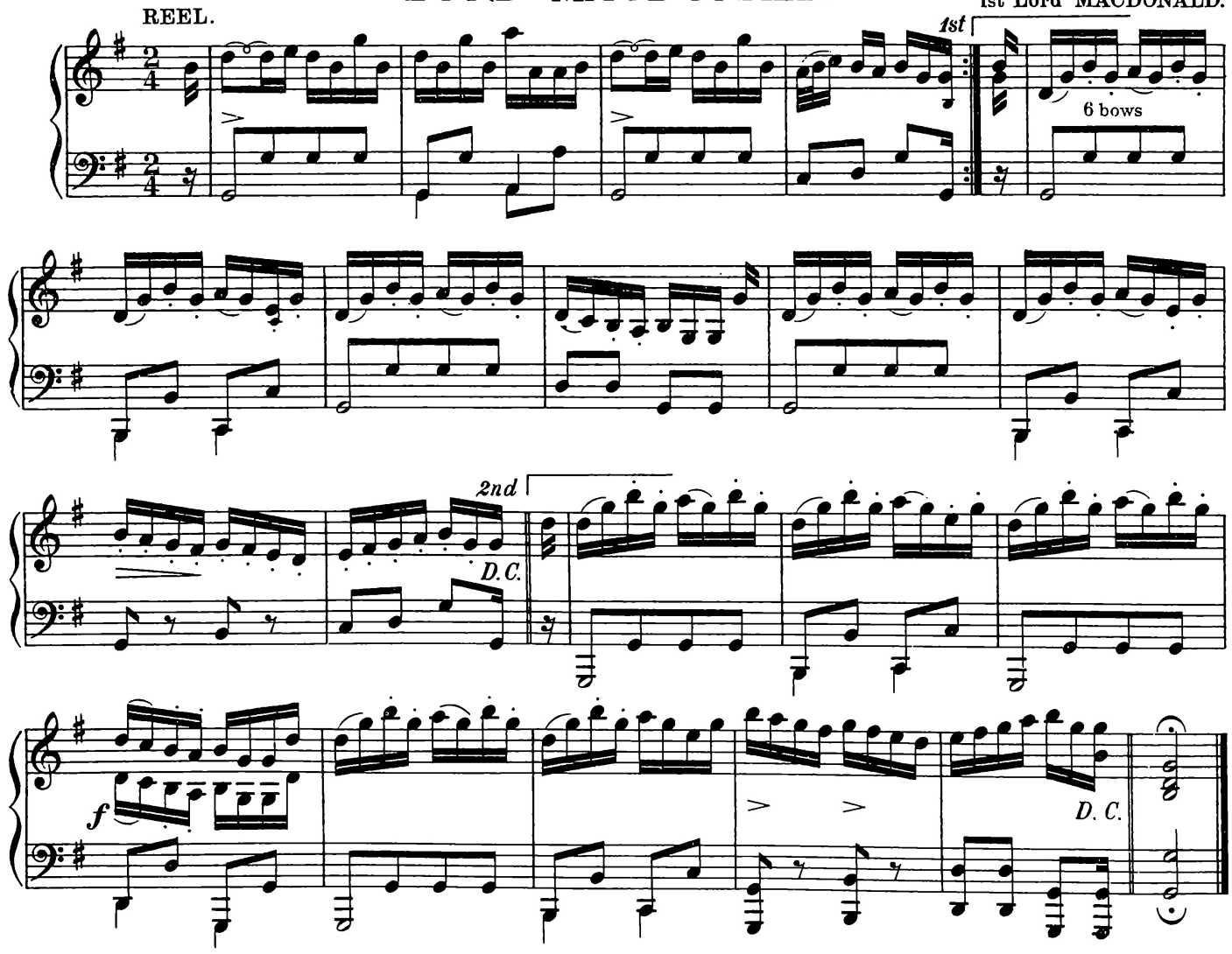
STRATHSPEY.



LORD MACDONALD.

Sir ALEXANDER
1st Lord MACDONALD.

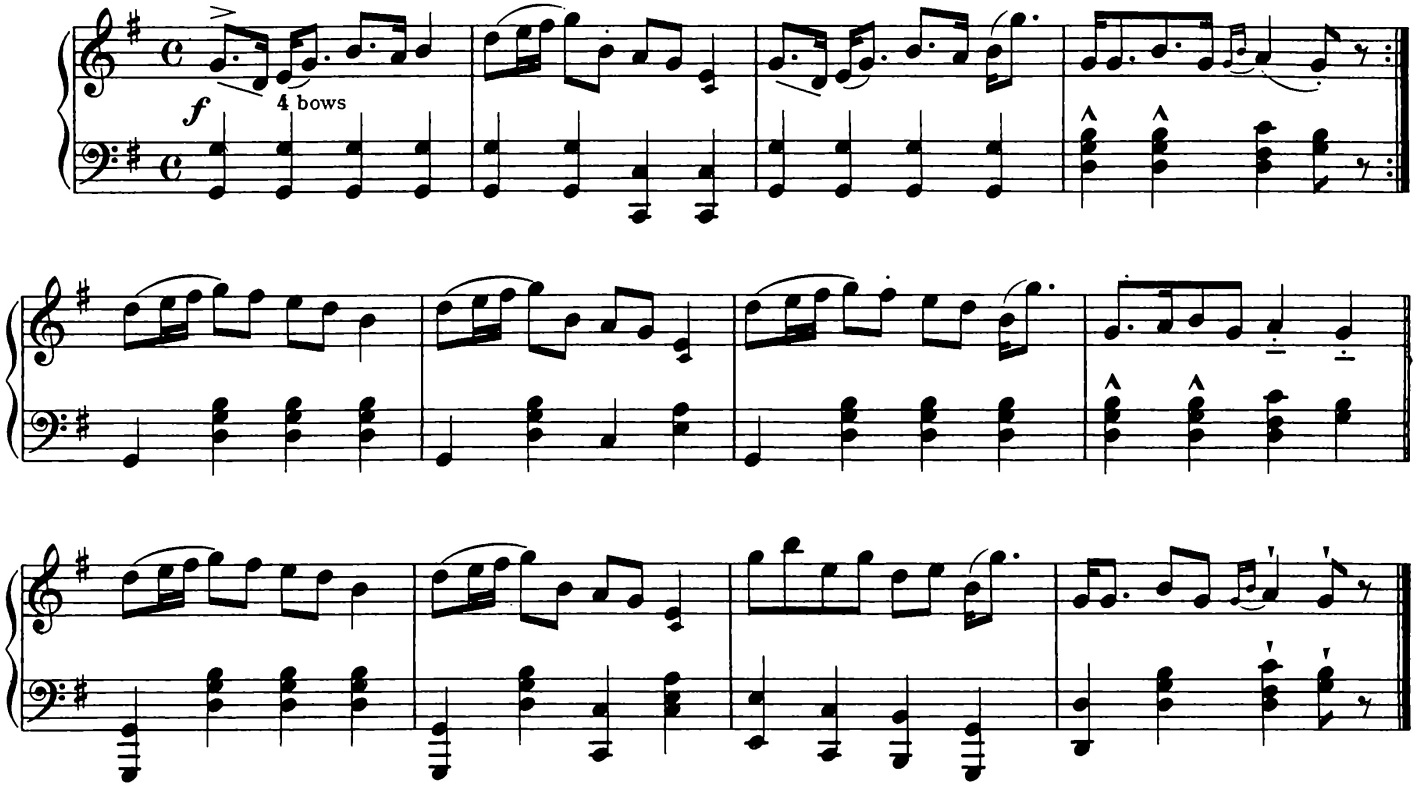
REEL.



WHISTLE O'ER THE LAVE O'T.*

DANCE—"SEAN TREWS."

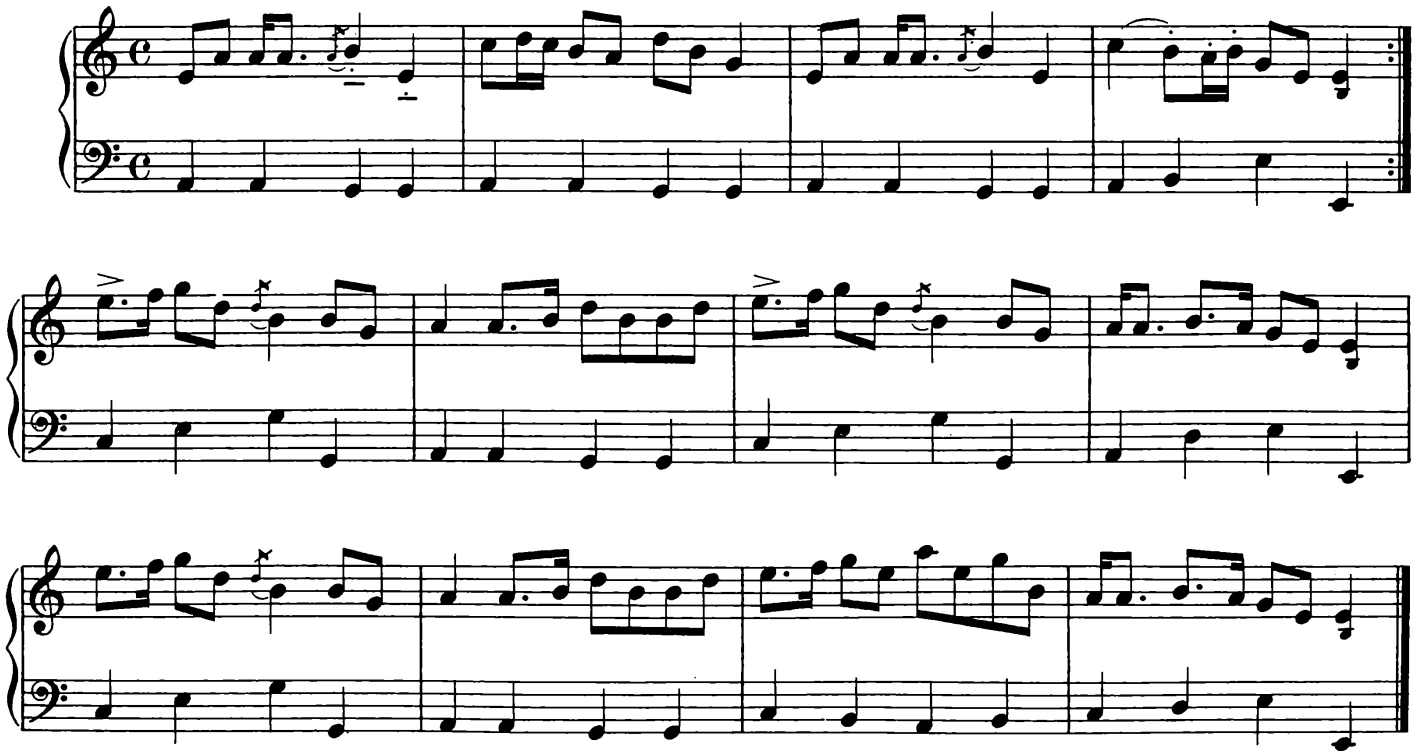
JOHN BRUCE.



GIN YE KISS MY WIFE, I'LL TELL THE MINISTER.

(The original Tune of Sean Trews.)

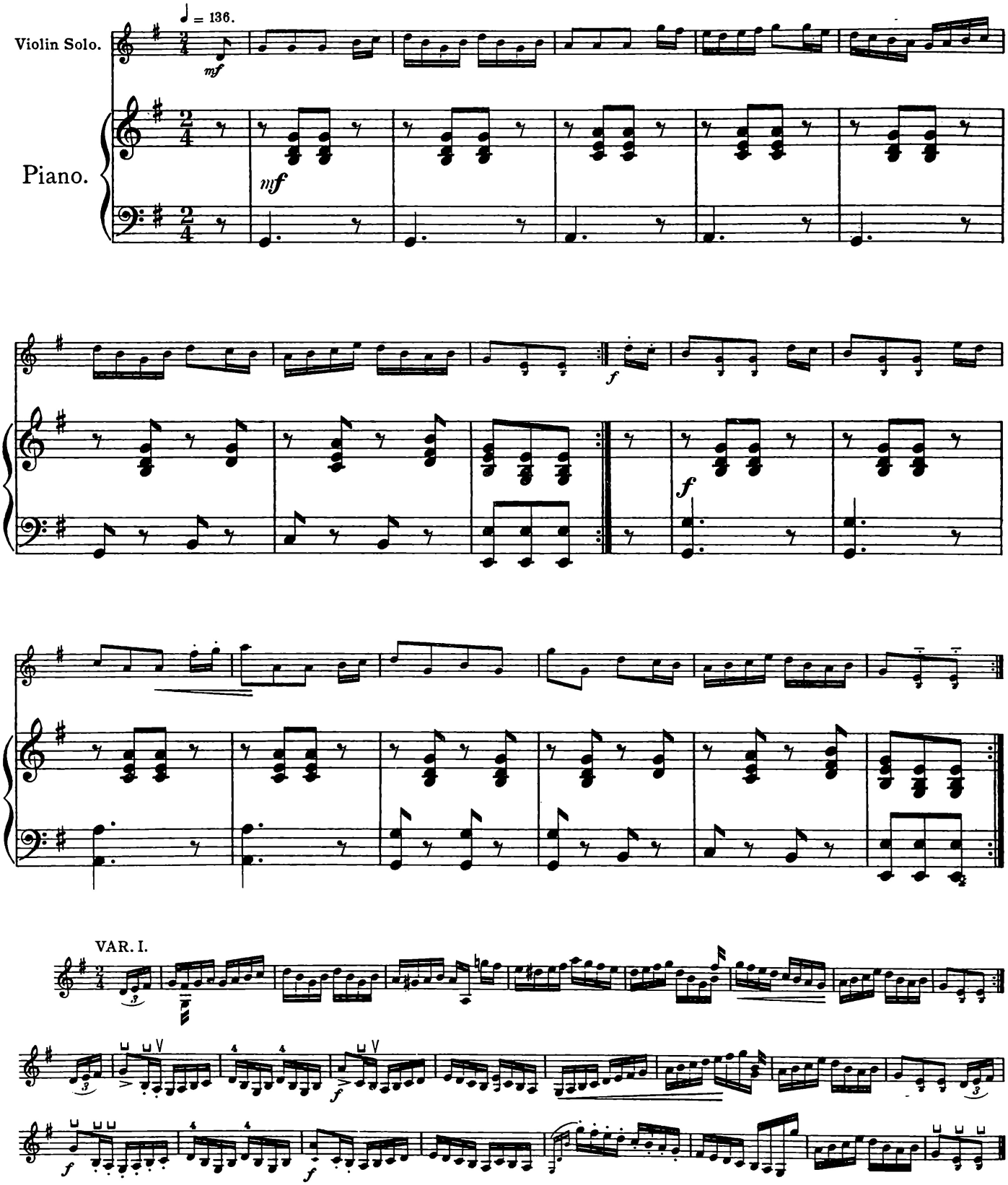
Old Air.
Communicated by
Mr. JOHN STUART, Keith.

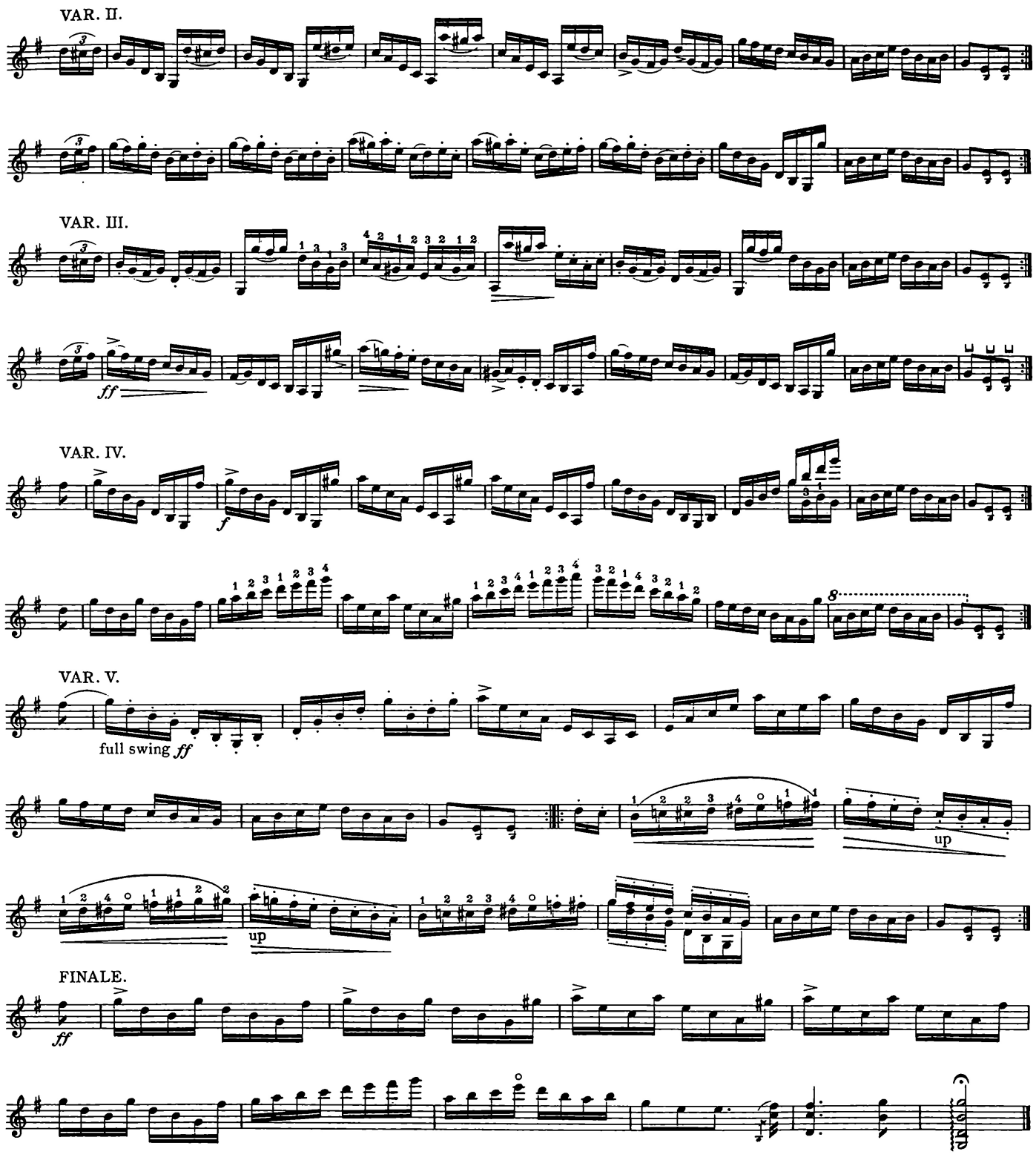


*The Sean Trews is an ancient Highland Dance. The Sporran and Kilt are replaced by Tartan Trews, the rest of the garb remaining as before.

THE EAST NEUK O' FIFE.

Variations by J. SCOTT SKINNER.





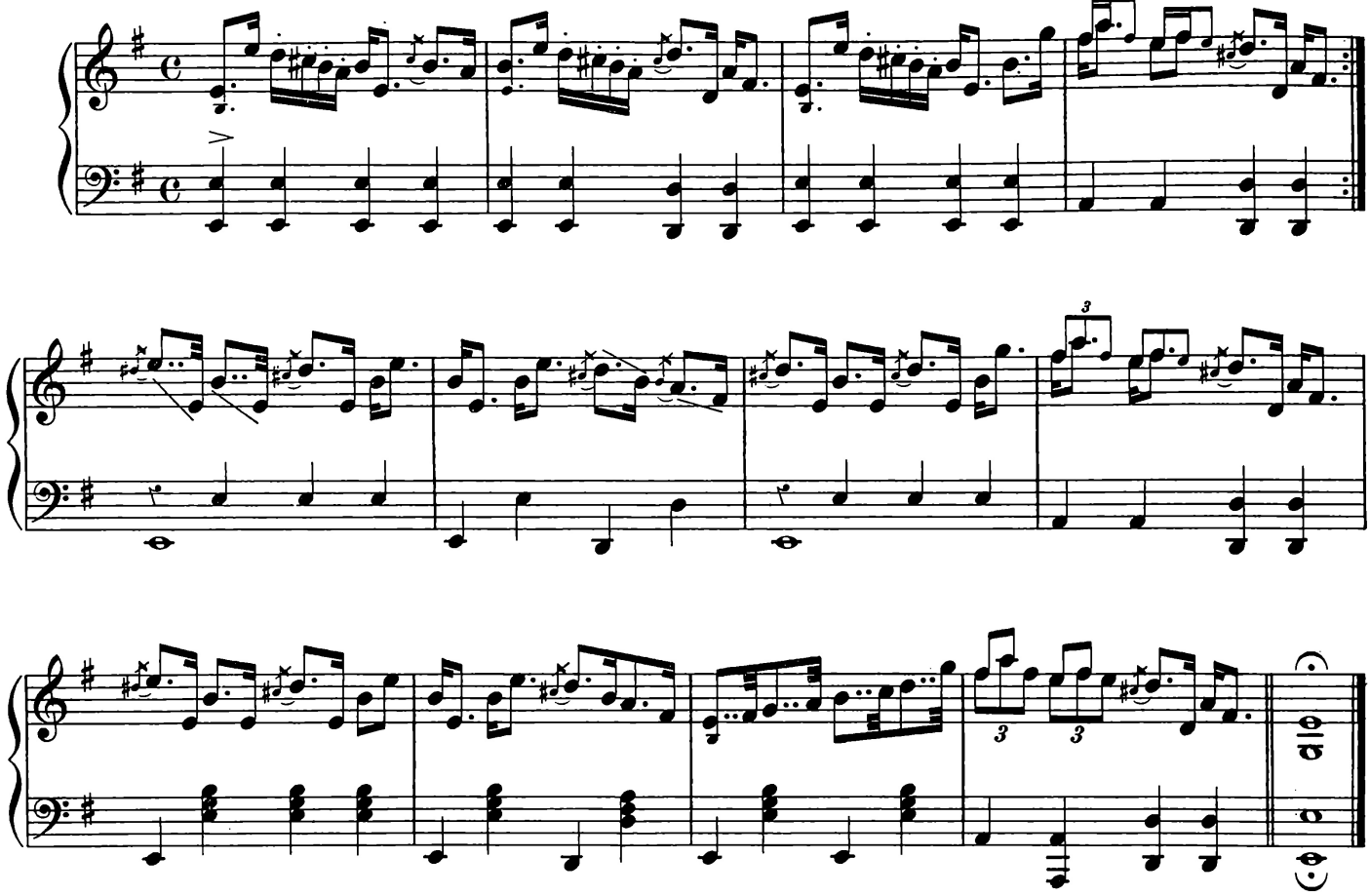
The "East Neuk o' Fife" is an example of a kind of tune not unknown in old Scottish melody, where the opening is in the major mode, and the close in the minor.

Here also reference may be made to the difficulty sometimes experienced in the arranging of tunes that modulate, as it were, from the Tonic (Doh) into the Supertonic (Ray), and back again. To avoid *consecutives,* theorists are tempted at times to introduce Dominant chords. This, however, tends to overlay the real character and effect of such passages. In the older class of Strathspeys and Reels this kind of modulation is quite common. Modern composers also use it. In "The Laird o' Drumblair," and "Angus Campbell," for instance, it is introduced with striking effect.

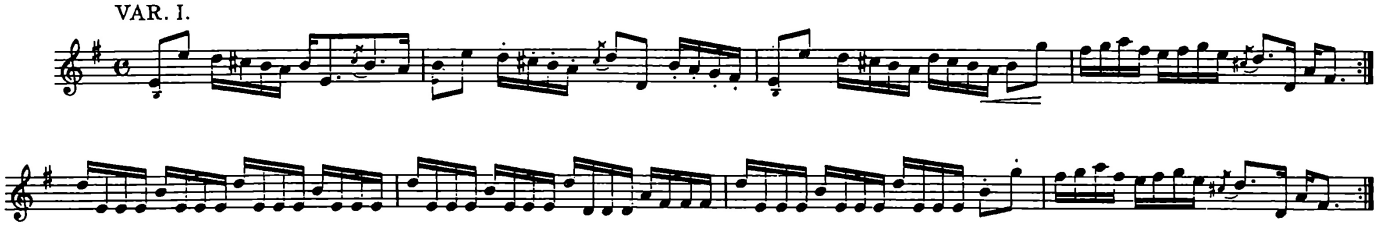
DELVIN SIDE.

From Mc Glashan's Collection,
with Variations by J. SCOTT SKINNER.

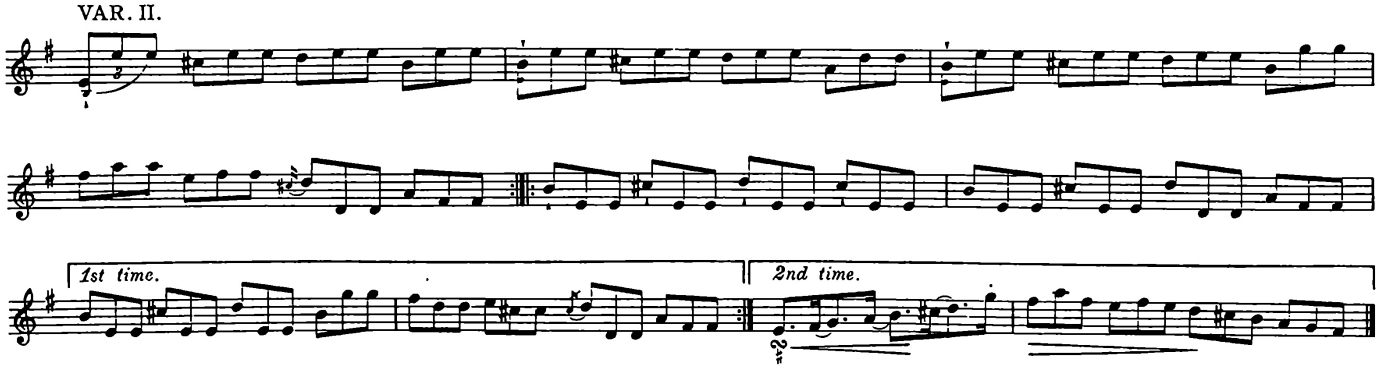
STRATHSPEY.



VAR. I.



VAR. II.



VAR. III.

Old Style of Bowing.

VAR. IV.

1st time.

2nd time.

VAR. V.

p

VAR. VI.

p

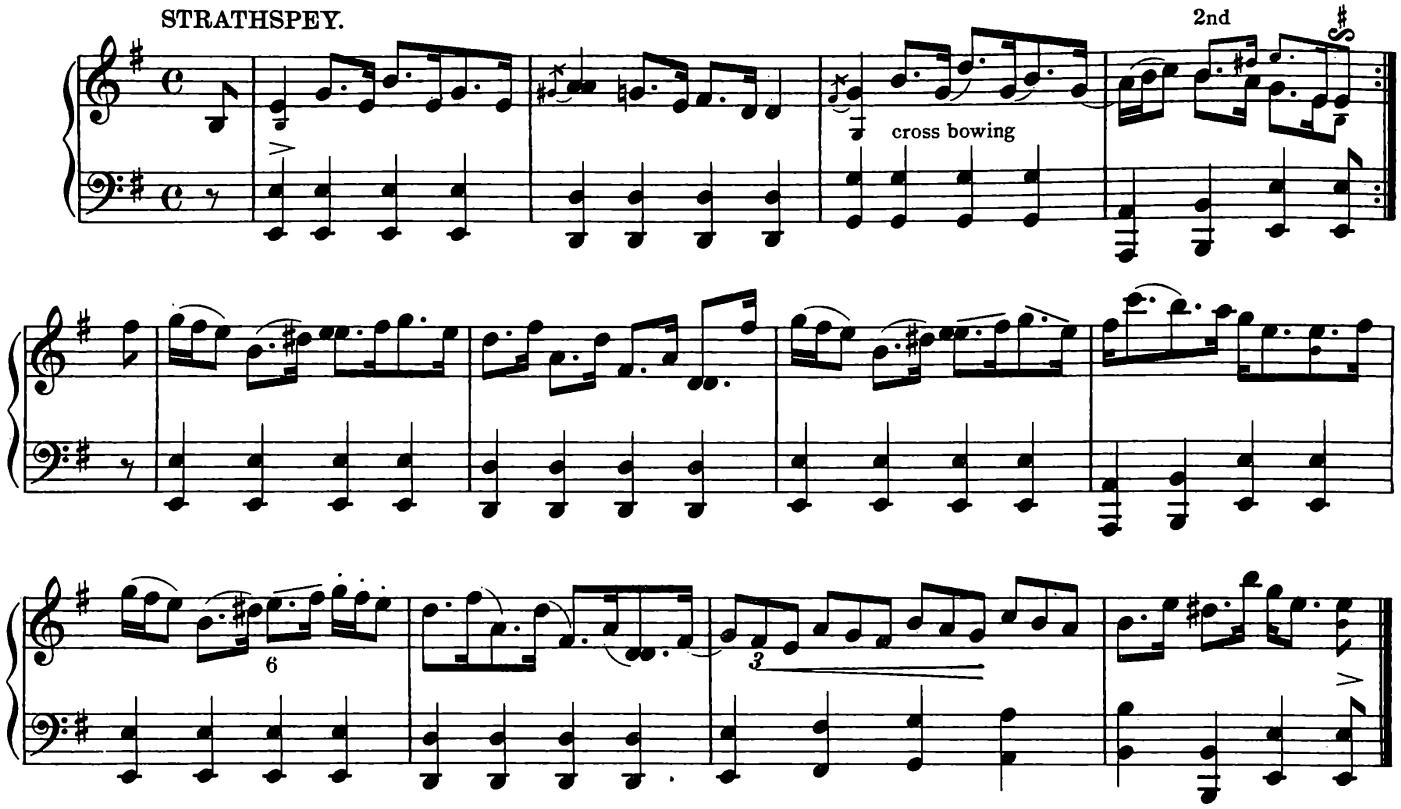
ff

Presto.

DELNABO.

J. SCOTT SKINNER.

STRATHSPEY.

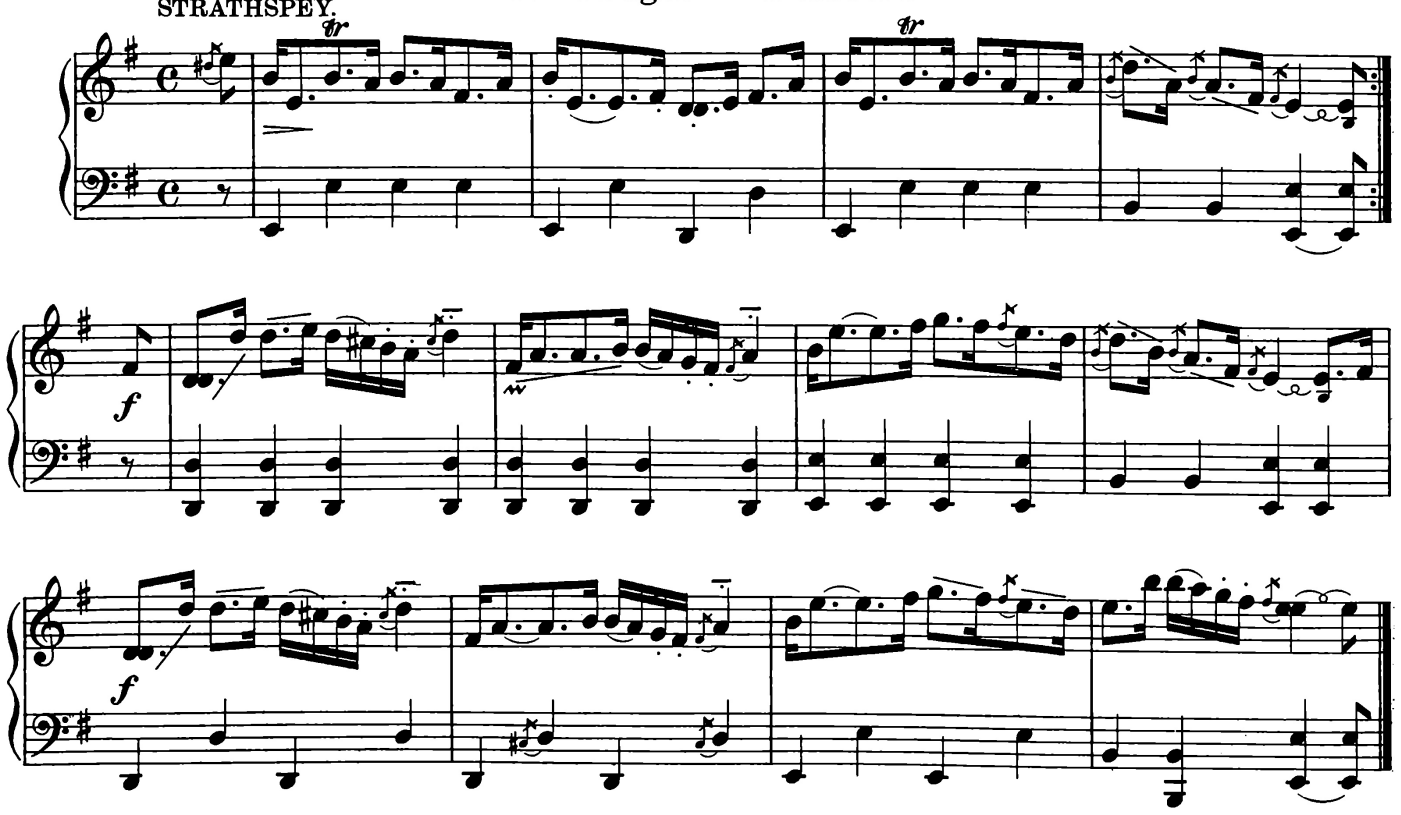


LADY CATHERINE STUART

or

The Haughs of Cromdale.

STRATHSPEY.

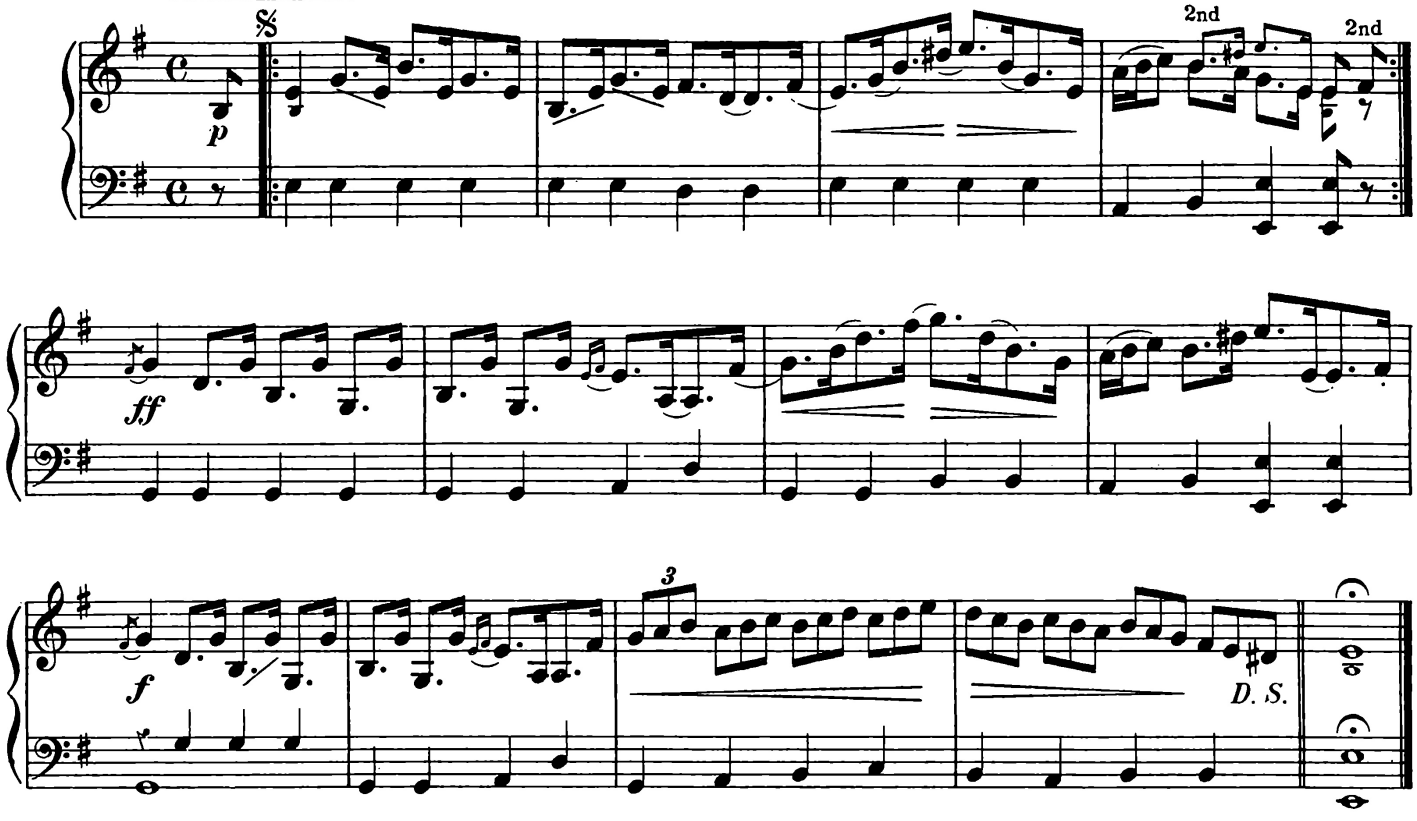


CORTES GARDENS.

(Fraserburgh.)

J. SCOTT SKINNER.

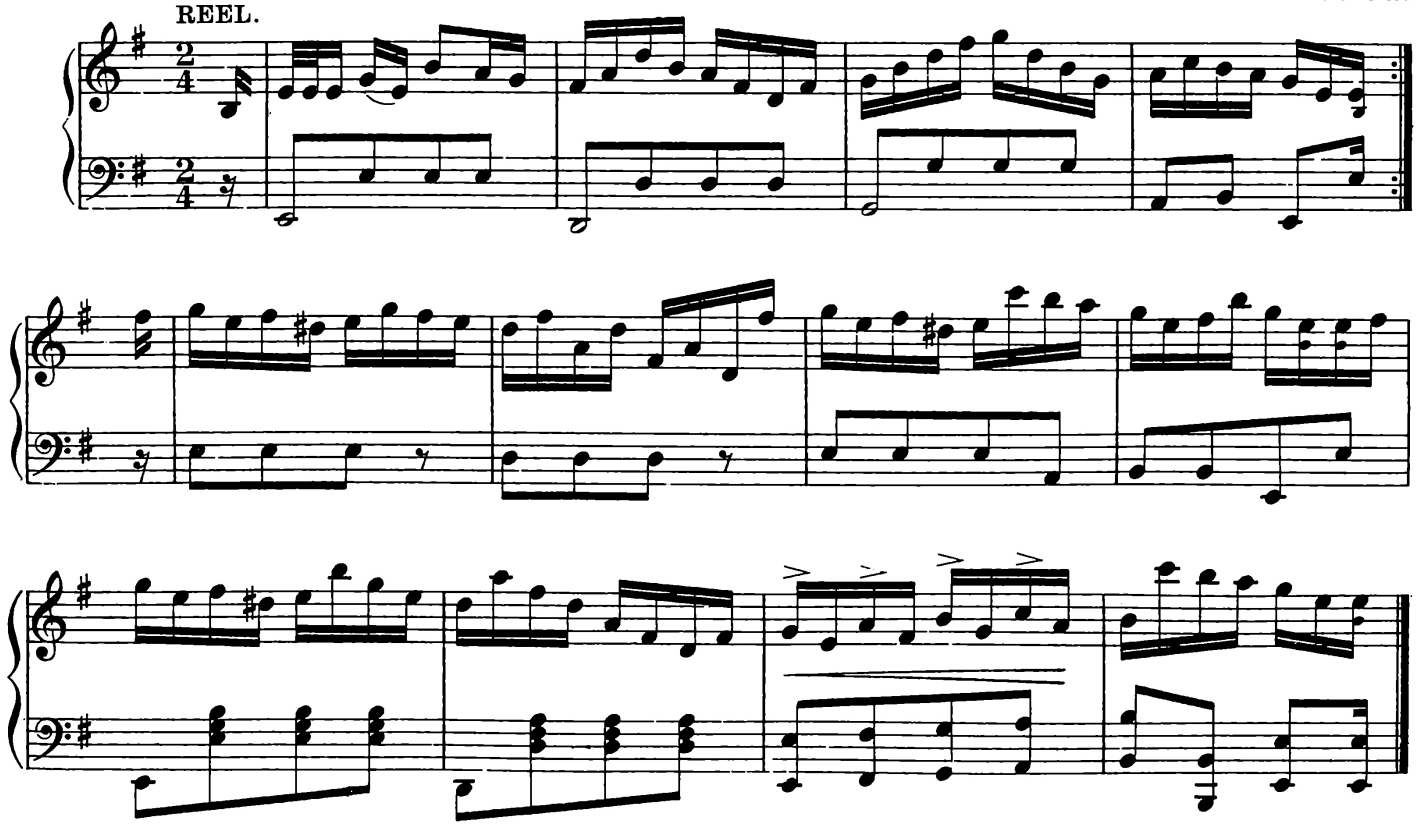
STRATHSPEY.



MAIR ROZIT.

J. SCOTT SKINNER.

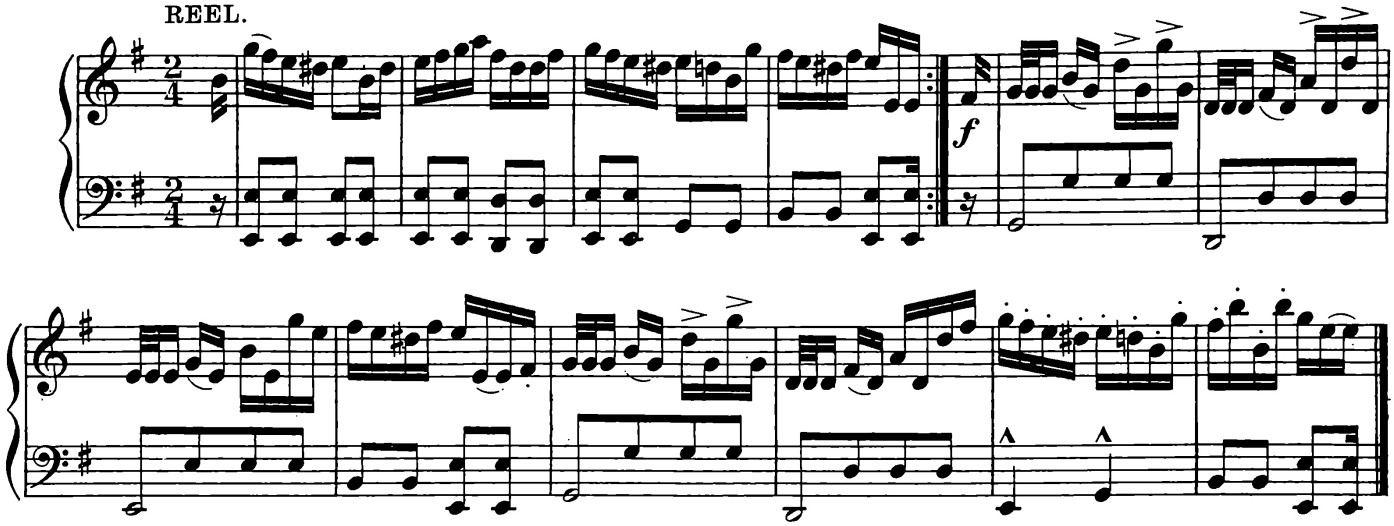
REEL.



MAINS OF GARTLY.

J. SCOTT SKINNER.

REEL.

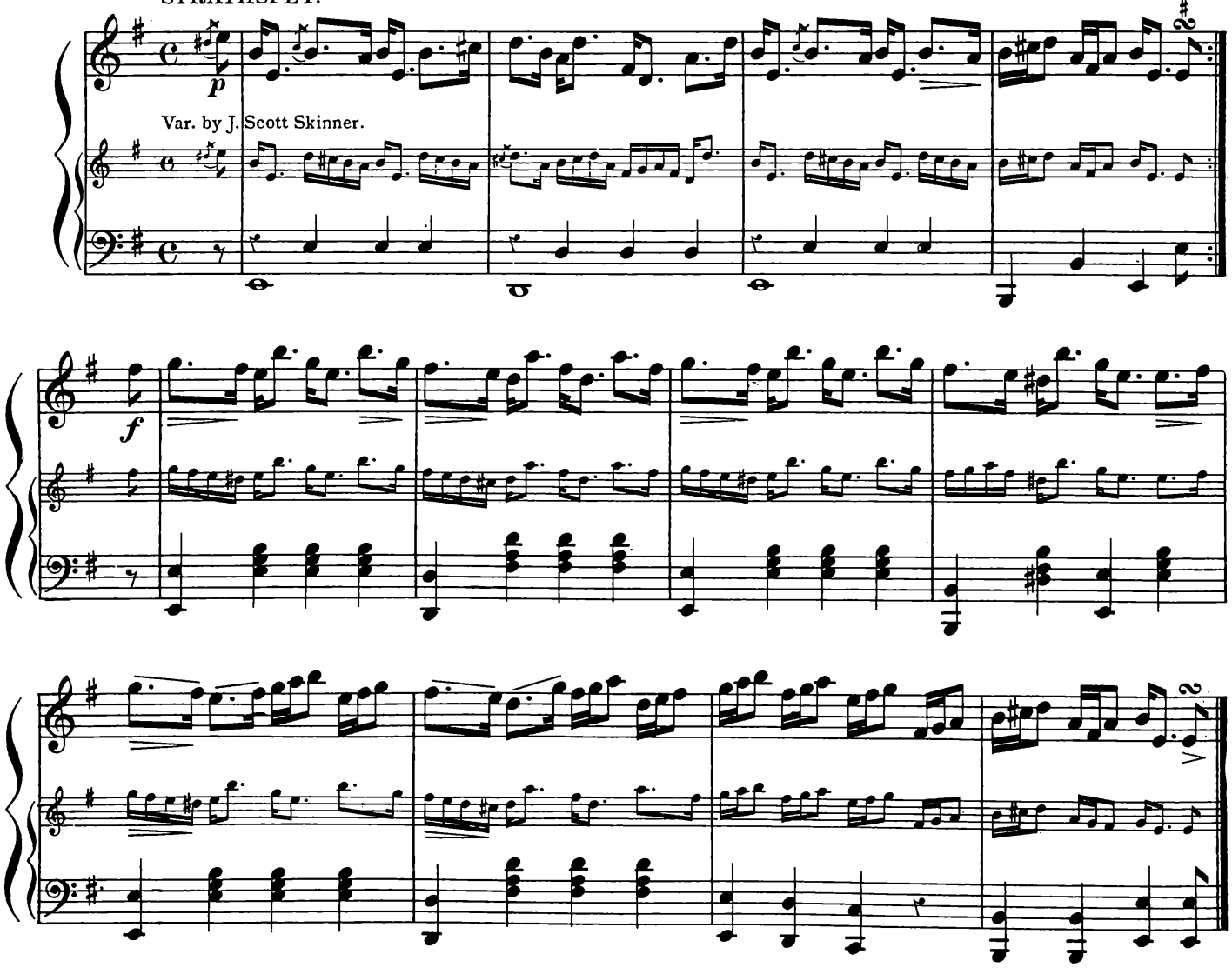


PETER BAILLIE
or
The Lonach Highland Fling.

PETER BAILLIE. (1774-1843.)

STRATHSPEY.

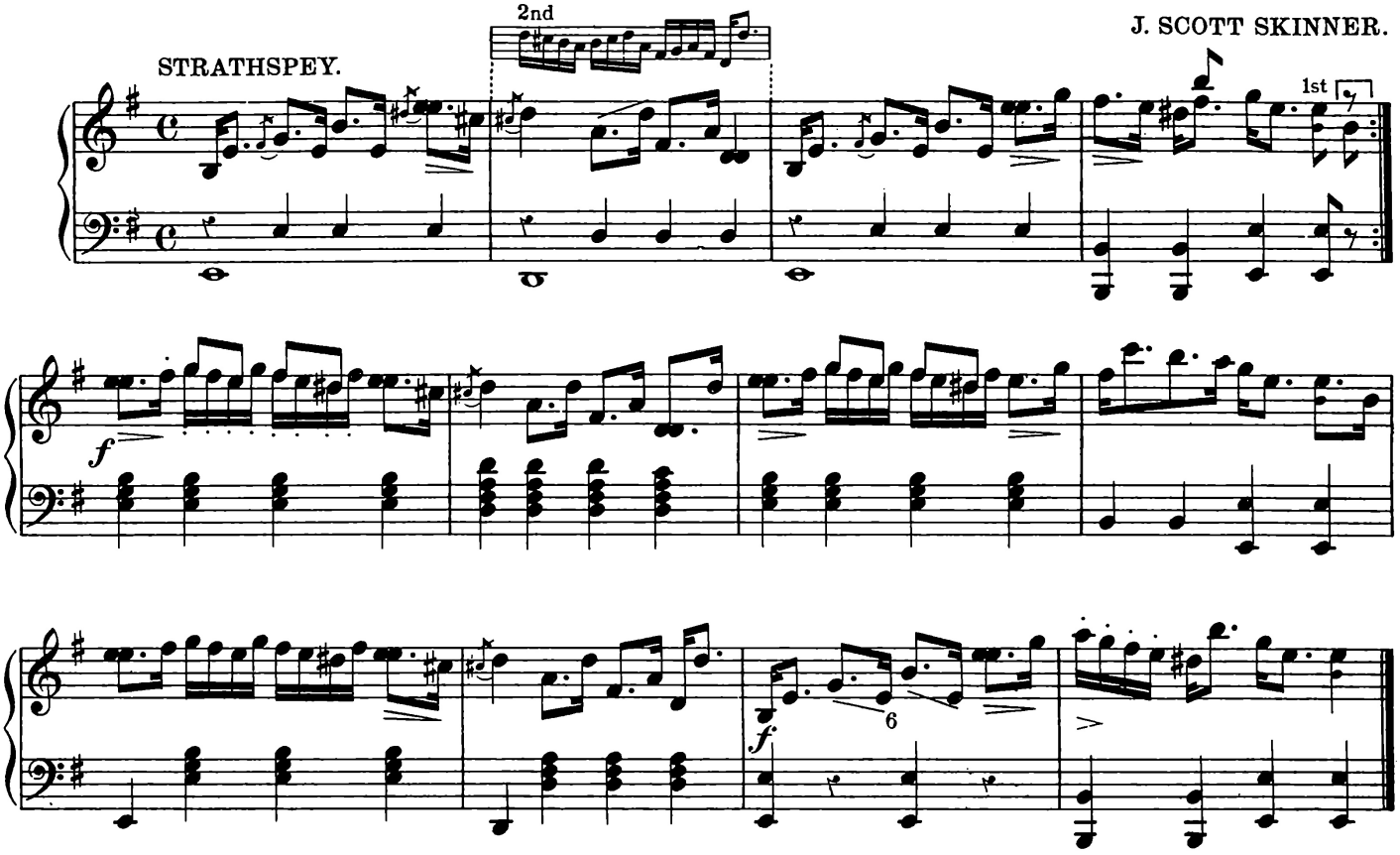
Var. by J. Scott Skinner.



JOHN MARSHALL.*

STRATHSPEY.

J. SCOTT SKINNER.

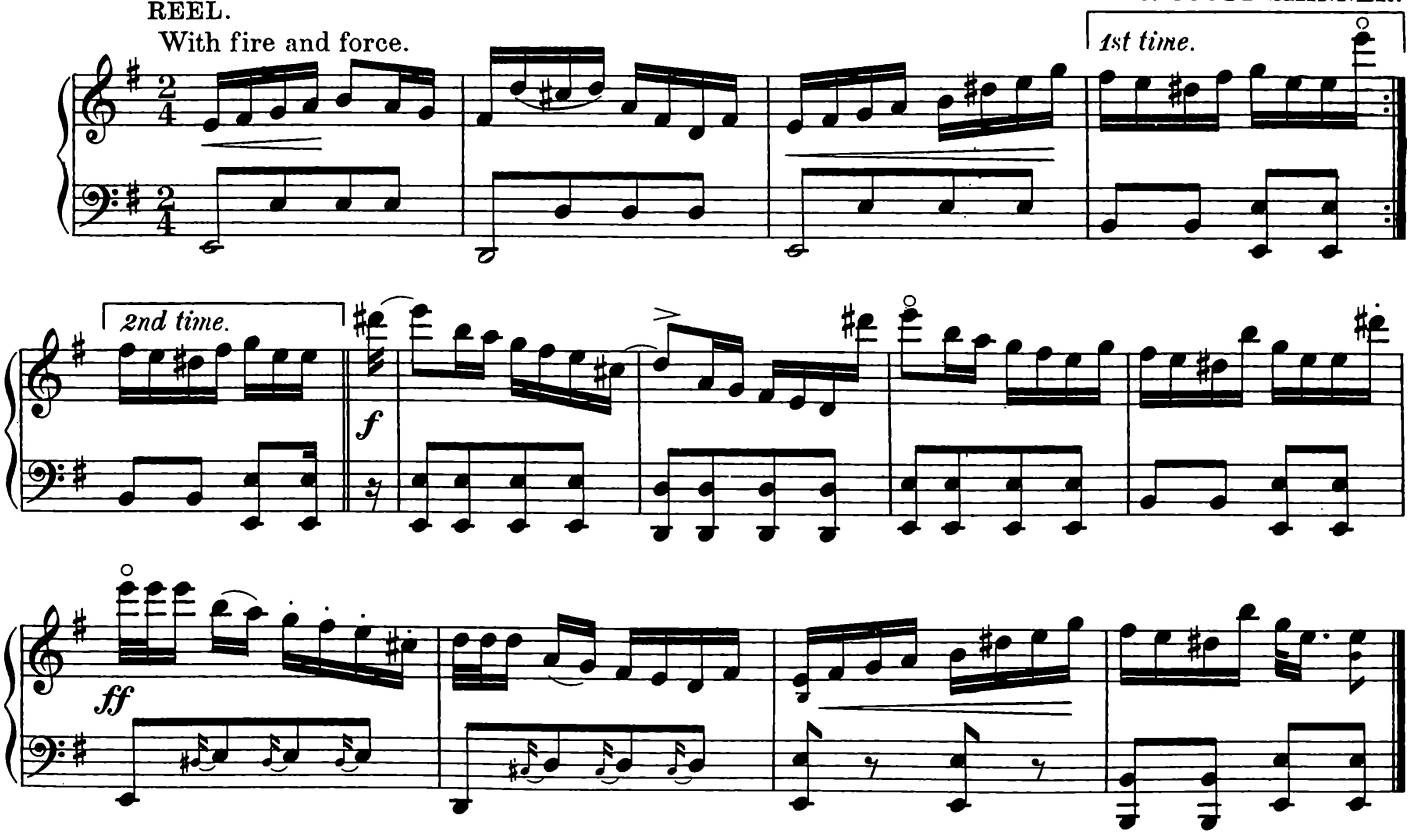


MISS SHEPHERD.

REEL.

With fire and force.

J. SCOTT SKINNER.



* Violin Maker, Aberdeen, and restorer of Composer's Violin.

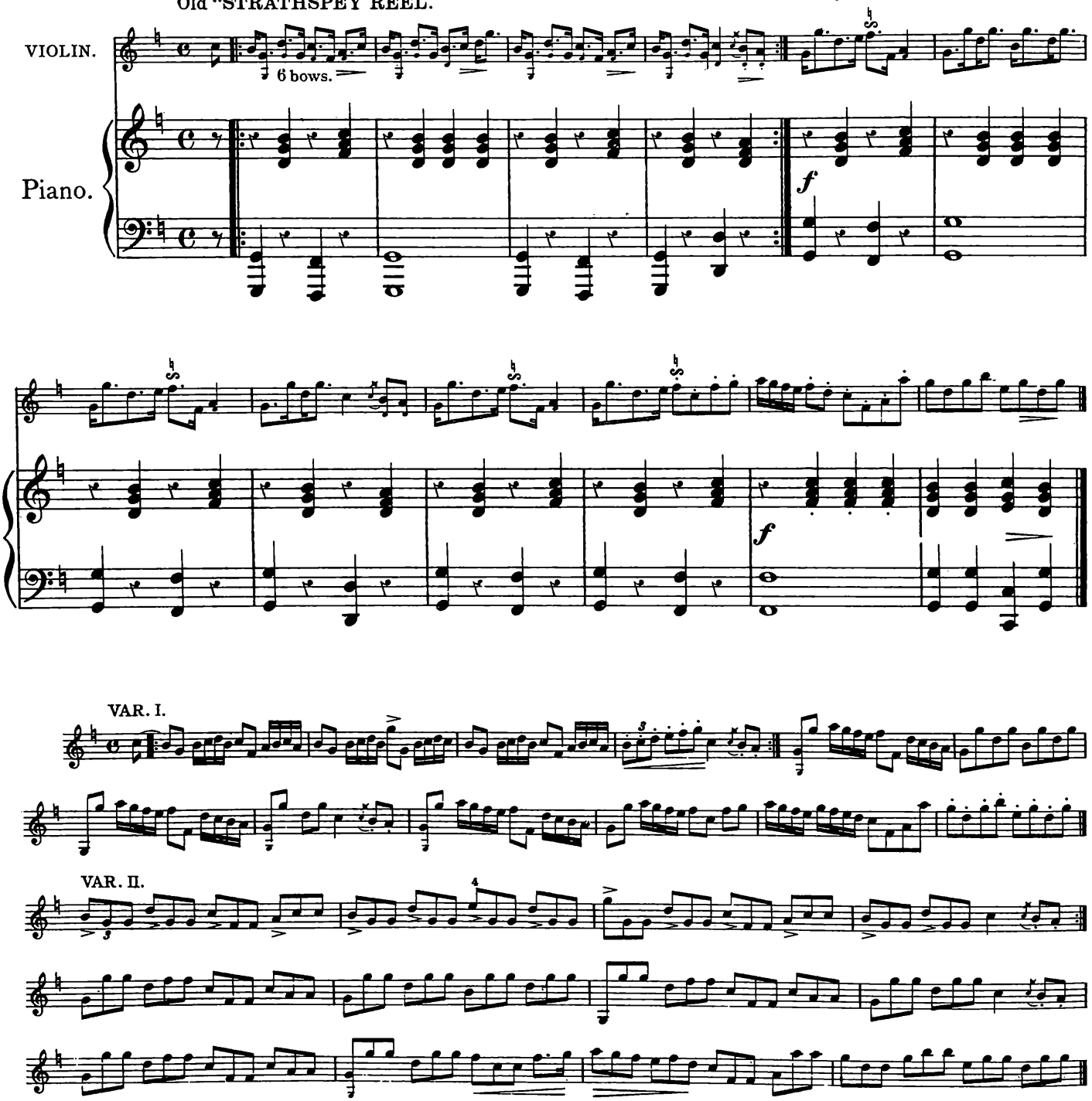
TULLOCHGORUM.

Shake the old barn walls with laughter,
Beat the flooring like a drum,
Batter it with Tullochgorum
Till the storm without is dumb.

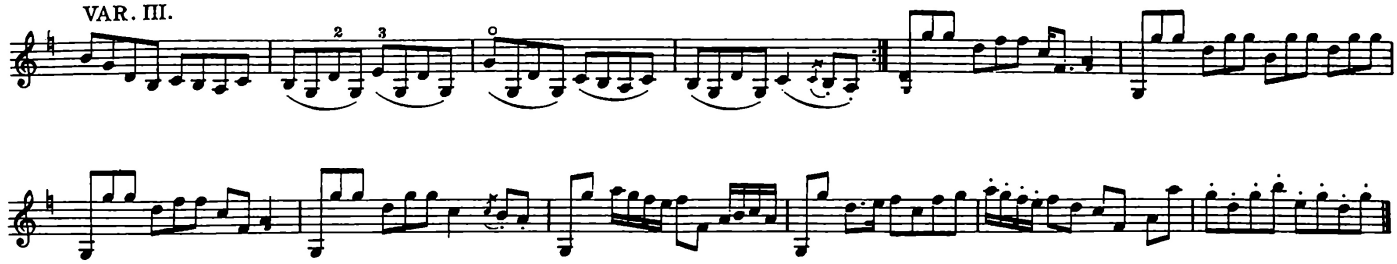
Dr. Norman MacLeod.

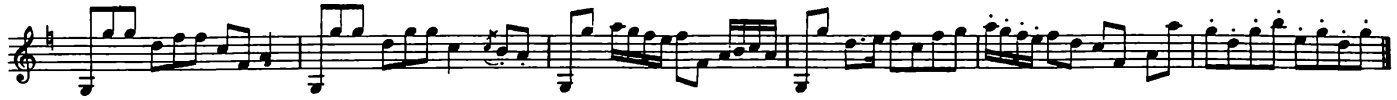
First printed in Bremner's Collection, 1757.
Variations by J. SCOTT SKINNER.

Old "STRATHSPEY REEL."

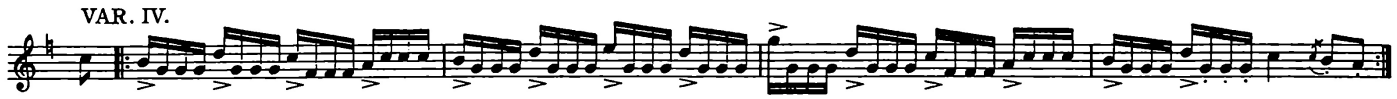


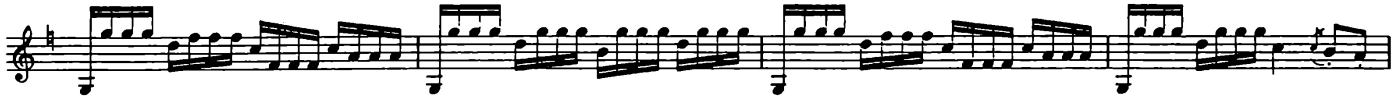
VAR. III.



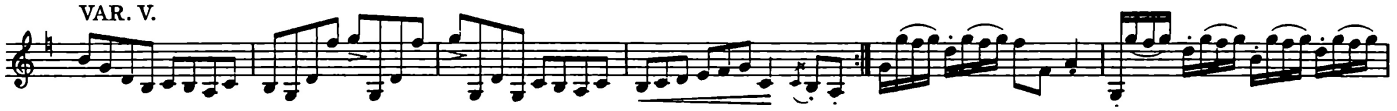


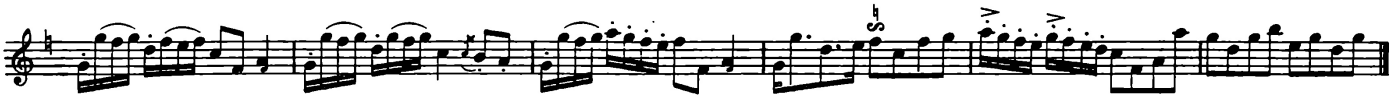
VAR. IV.



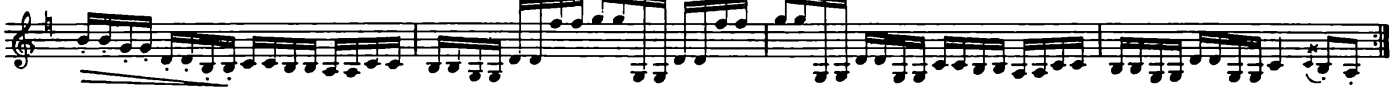


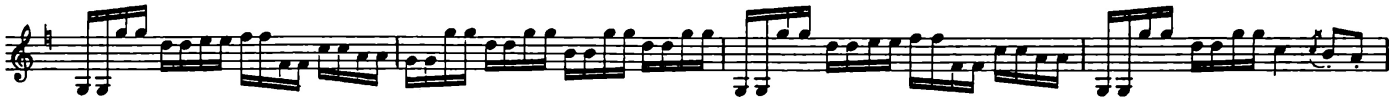
VAR. V.

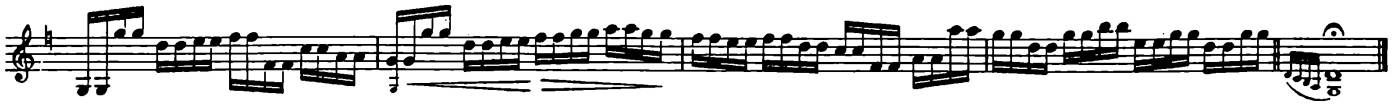




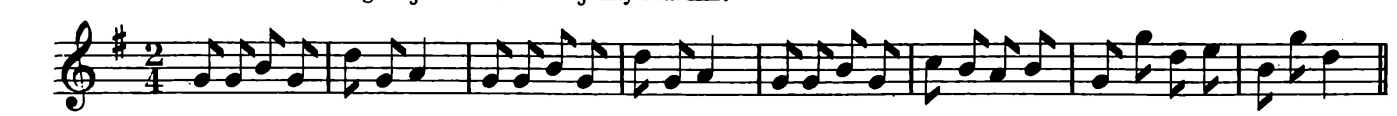
VAR. VI. Feather Bowing.

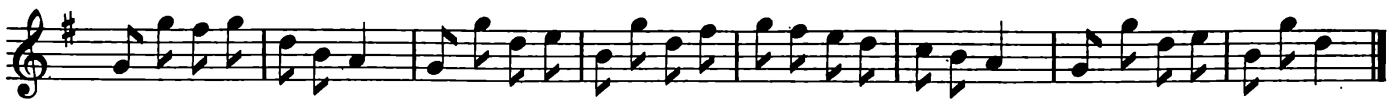






"Tullochgorum" is stated by some authorities to have originally borne the title of "Corn Bunting." By others it is thought to be derived from the tune of an old Scottish song—"Jockie's fou and Jenny fain"—.

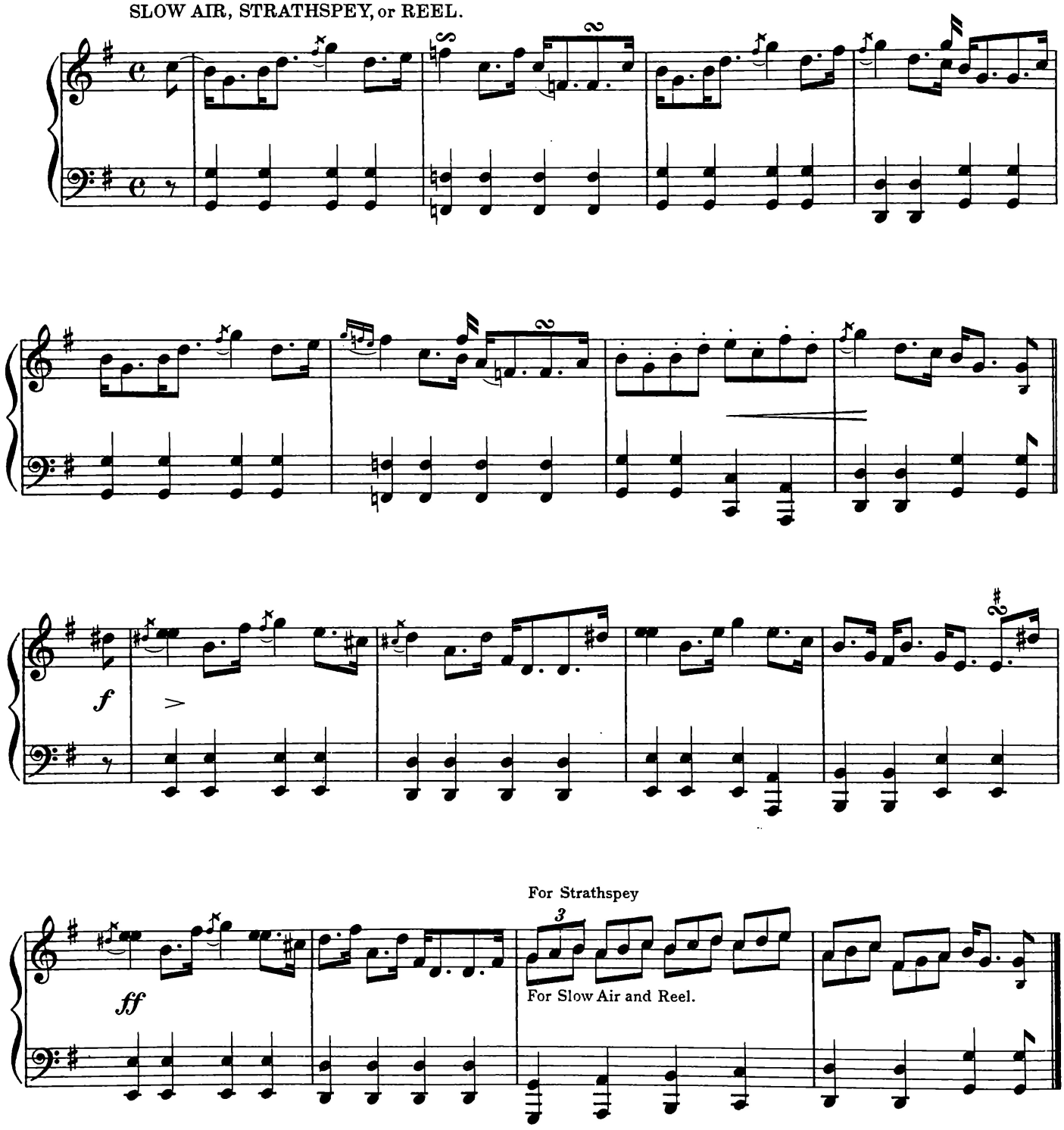




FORBES'S SNEESHIN MULL.

J. SCOTT SKINNER.

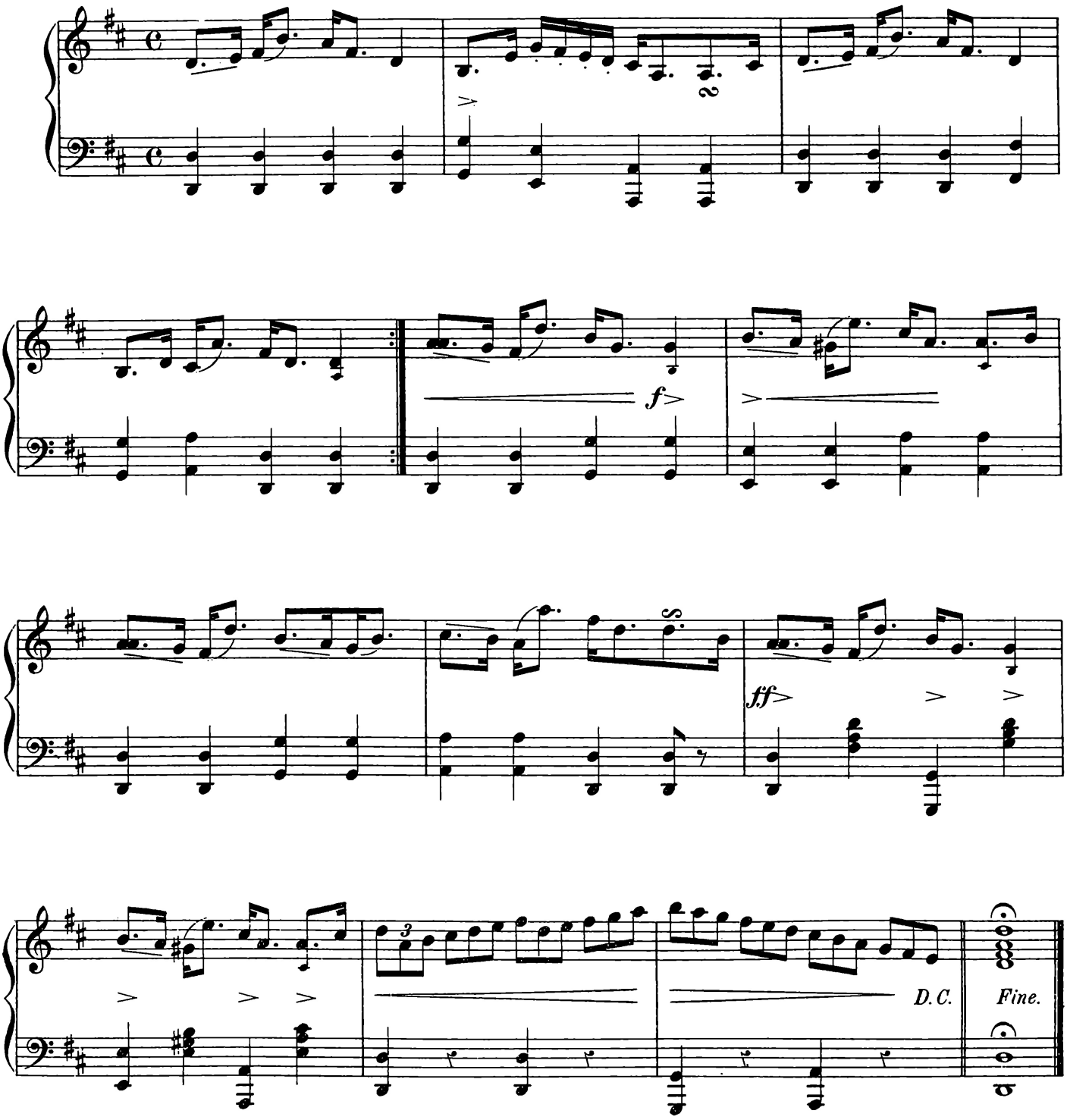
SLOW AIR, STRATHSPEY, or REEL.



THE MILLER O' HIRN.

J. SCOTT SKINNER.

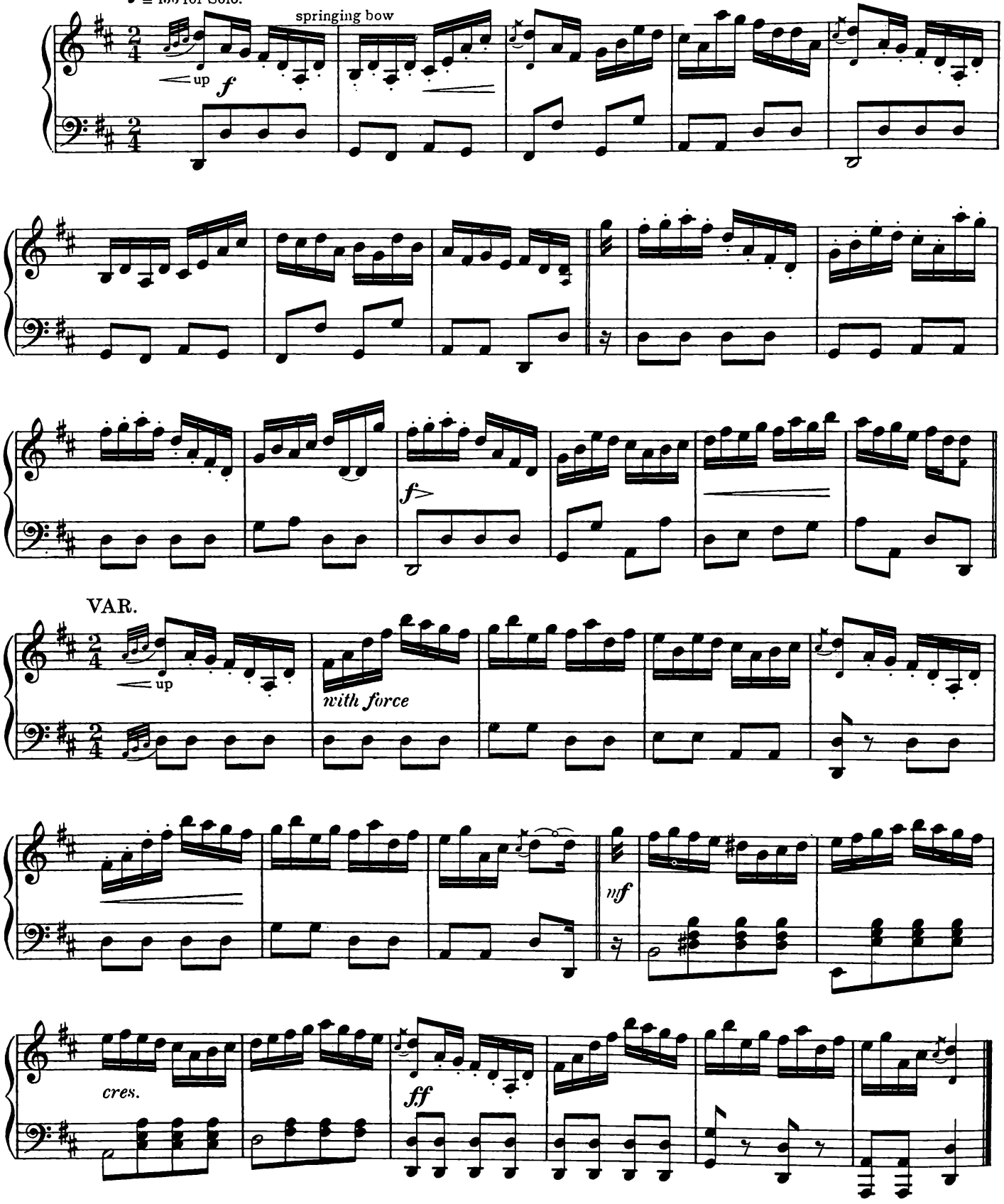
HIGHLAND SCHOTTISCHE, or STRATHSPEY.



THE BRIDE'S.

REEL or RONDO.

J. SCOTT SKINNER.

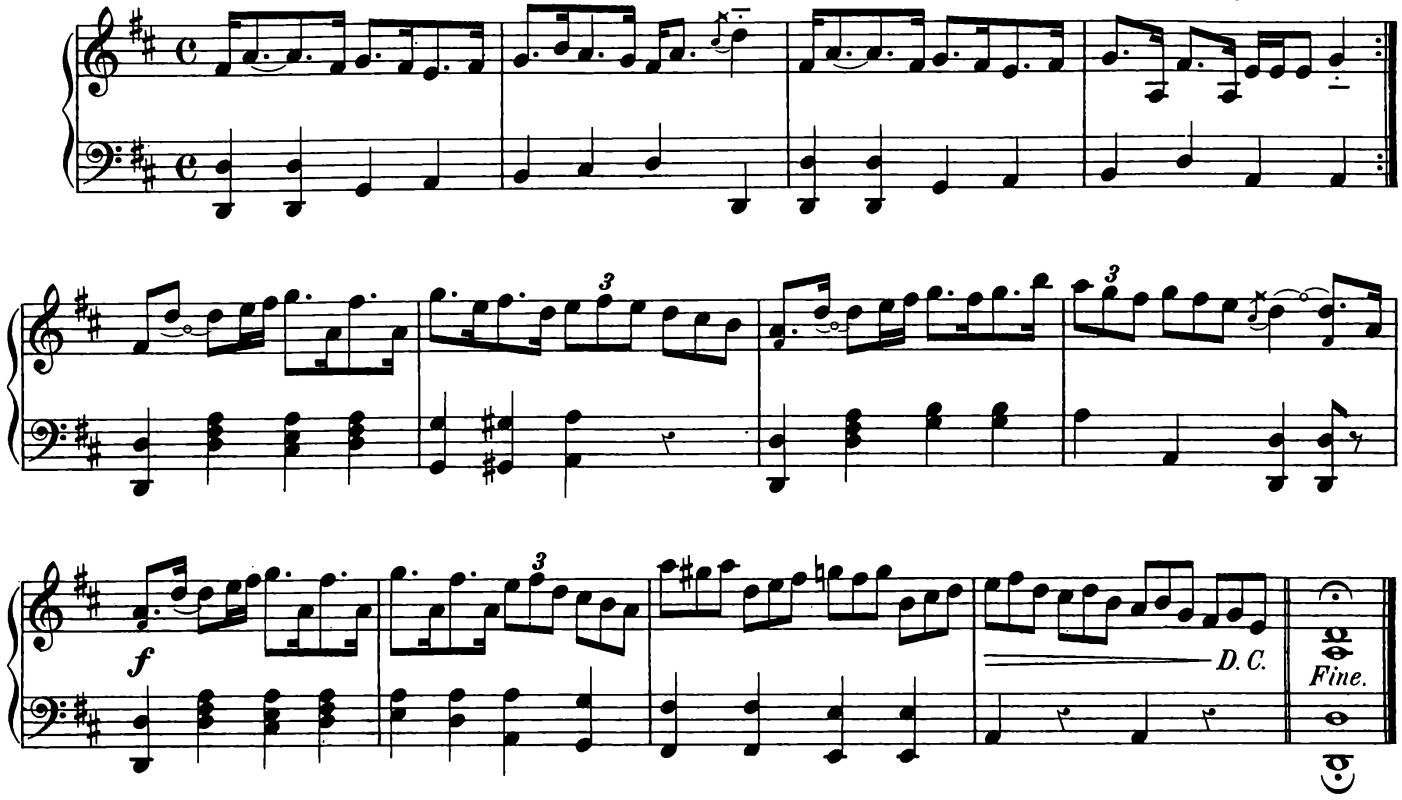


THE BRIG O' DEE.

JAMES YOUNG. (1815 - 1851.)

As played by P. Milne.

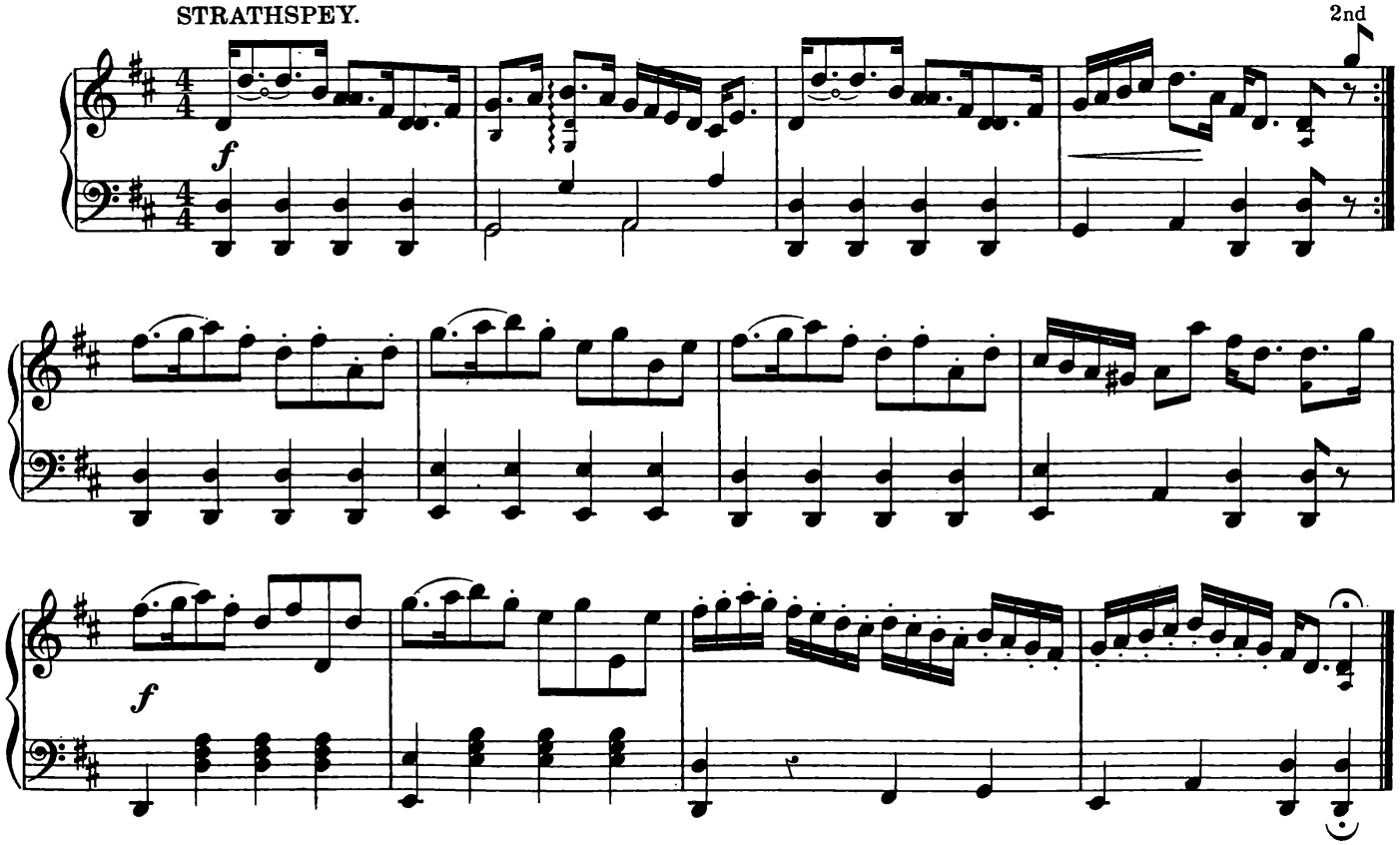
STRATHSPEY.



DRUMIN.

J. SCOTT SKINNER.

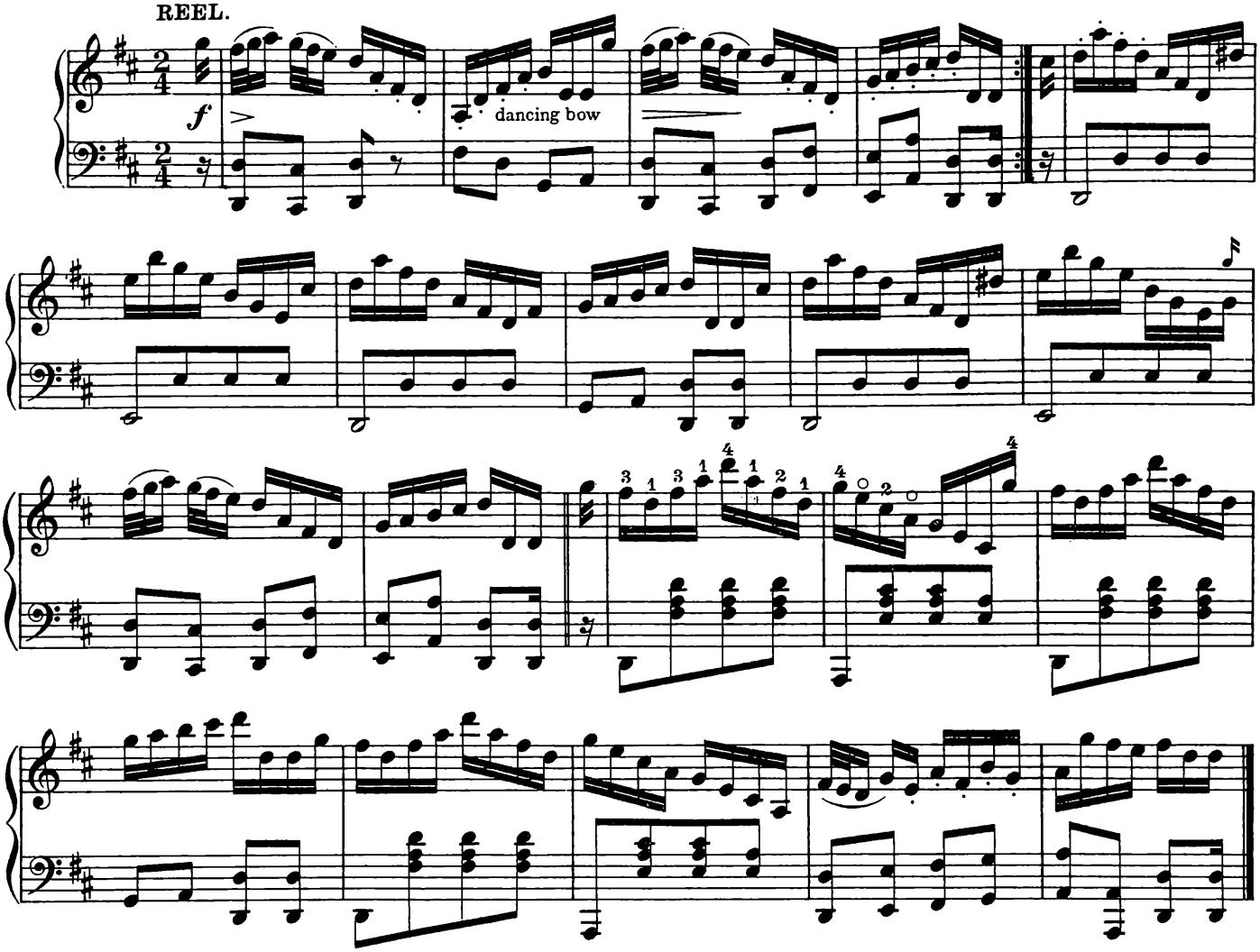
STRATHSPEY.



THE PRINCE OF WALES.

J. SCOTT SKINNER.

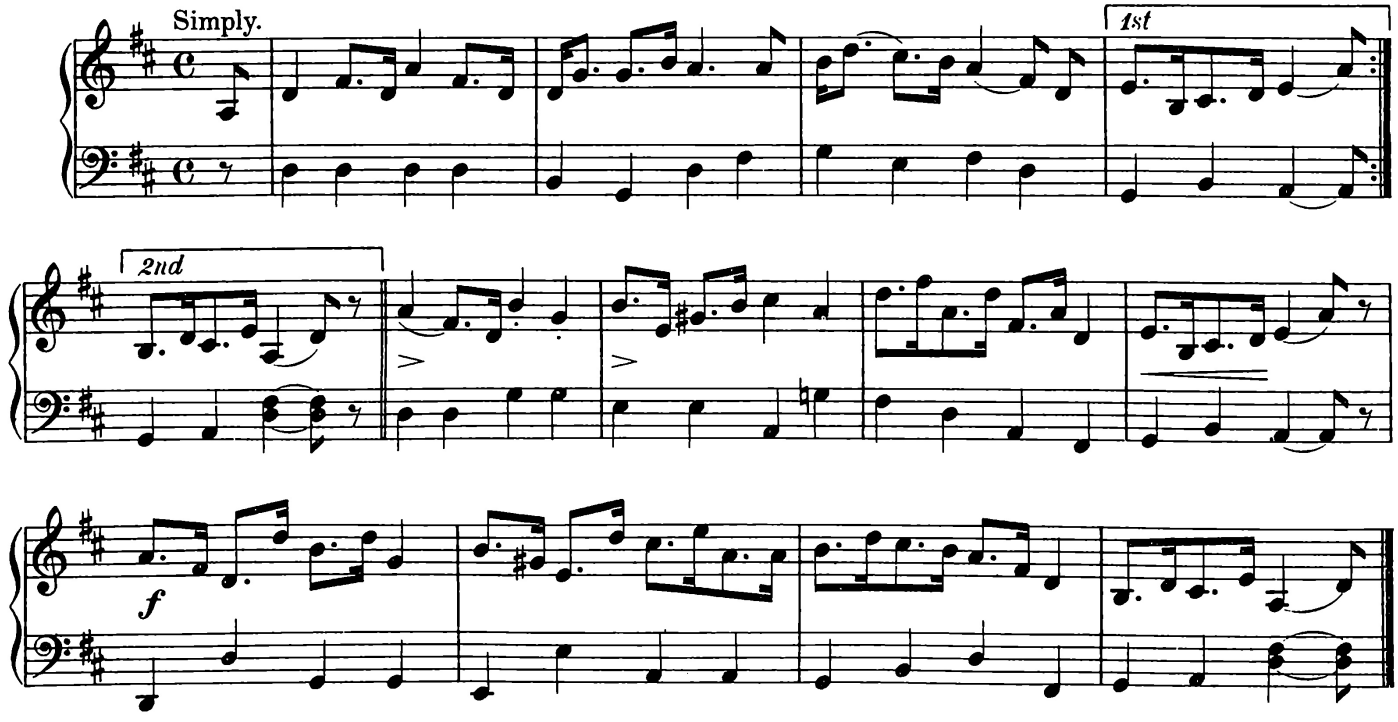
REEL.



GERTIE GIBB.

J. SCOTT SKINNER.

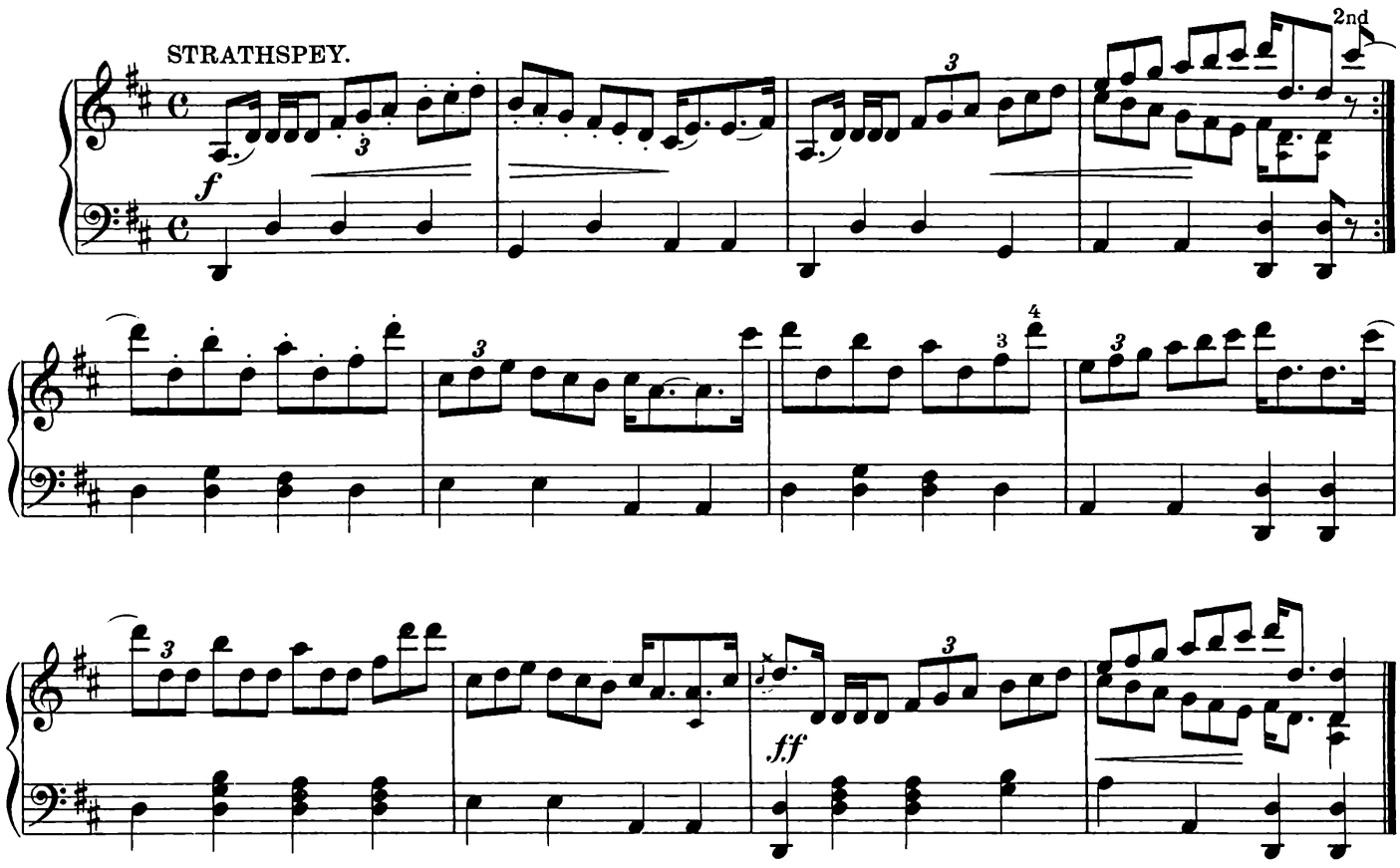
NURSERY SCHOTTISCHE.



PITTENGARDENER'S RANT.

J. SCOTT SKINNER.

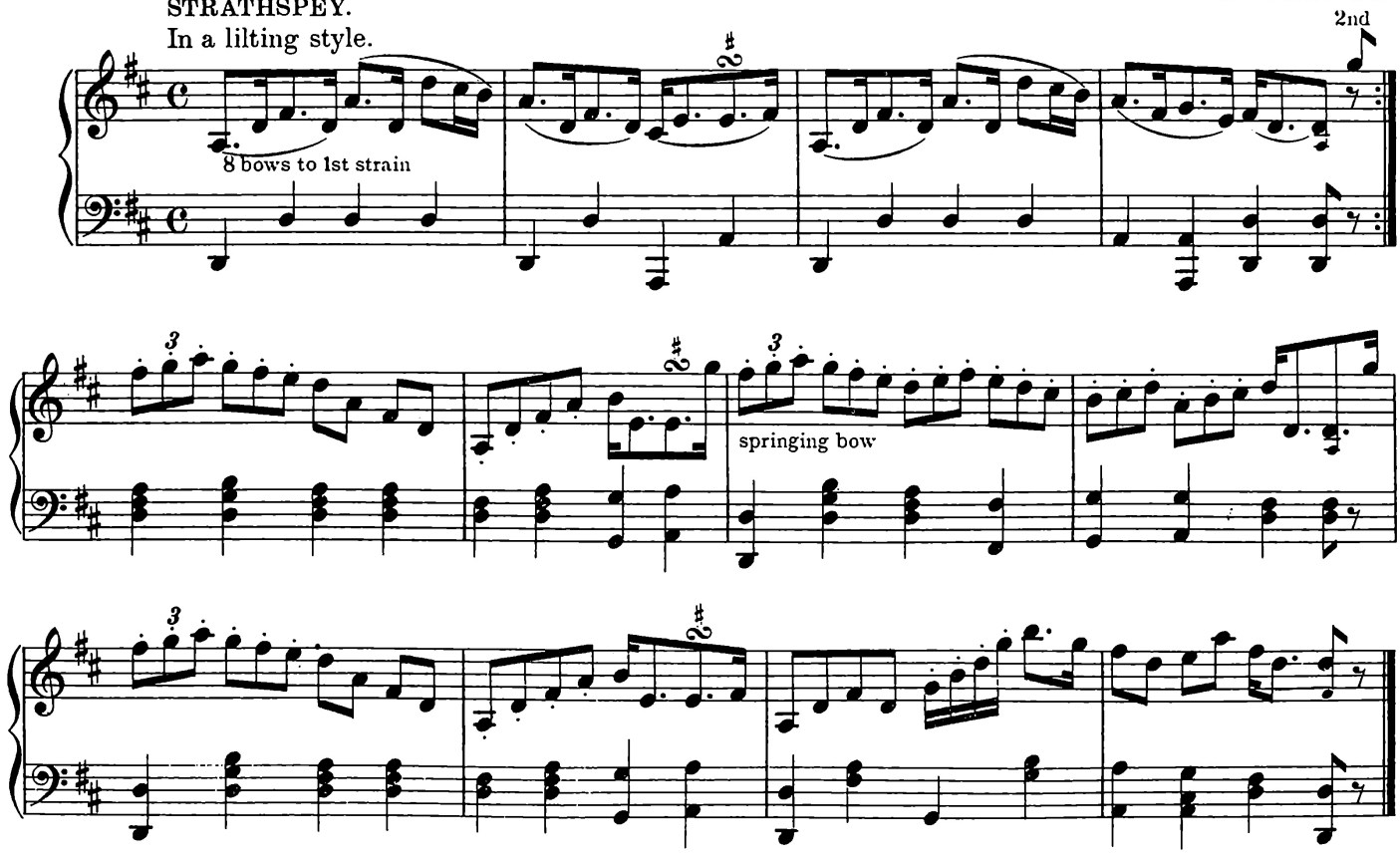
STRATHSPEY.



GAVIN J. HAMILTON'S.

J. SCOTT SKINNER.

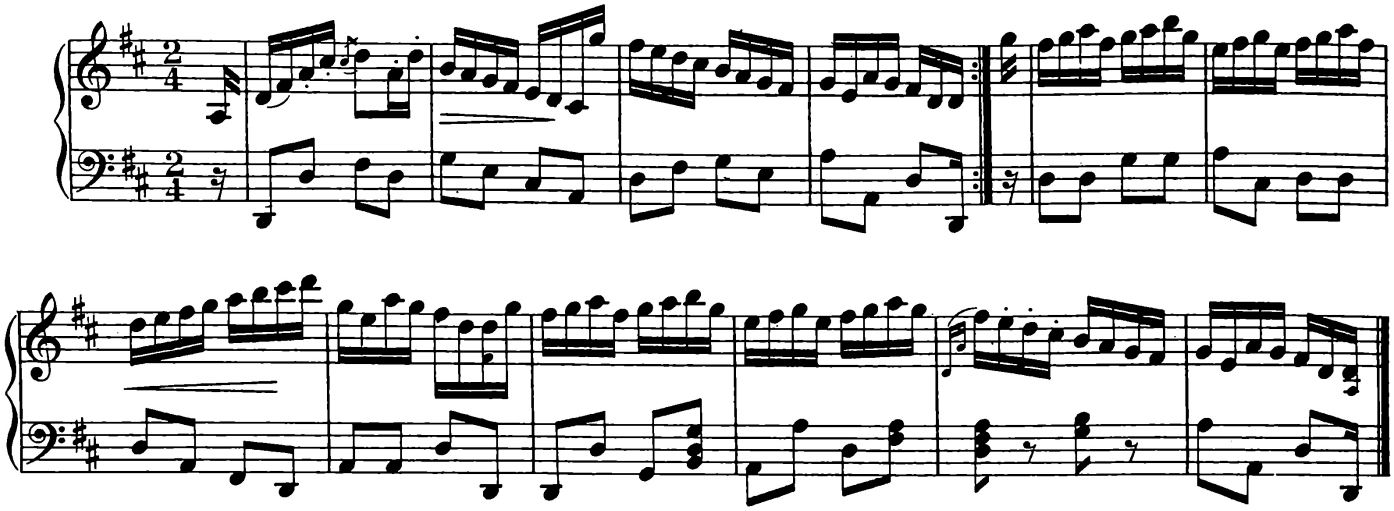
STRATHSPEY.
In a lilting style.



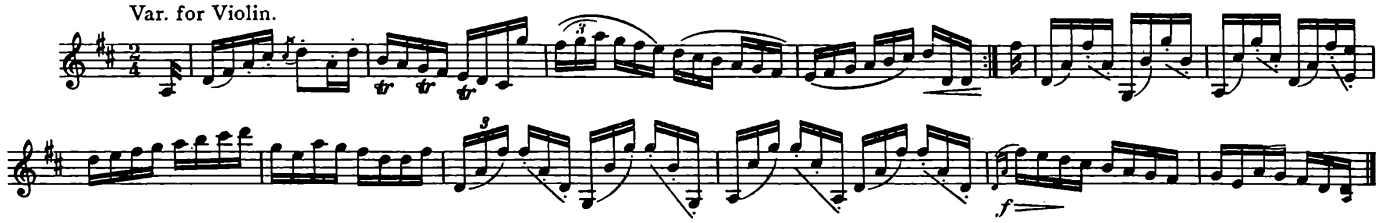
DR. GORDON STABLES.

J. SCOTT SKINNER.

REEL or RONDO.



Var. for Violin.

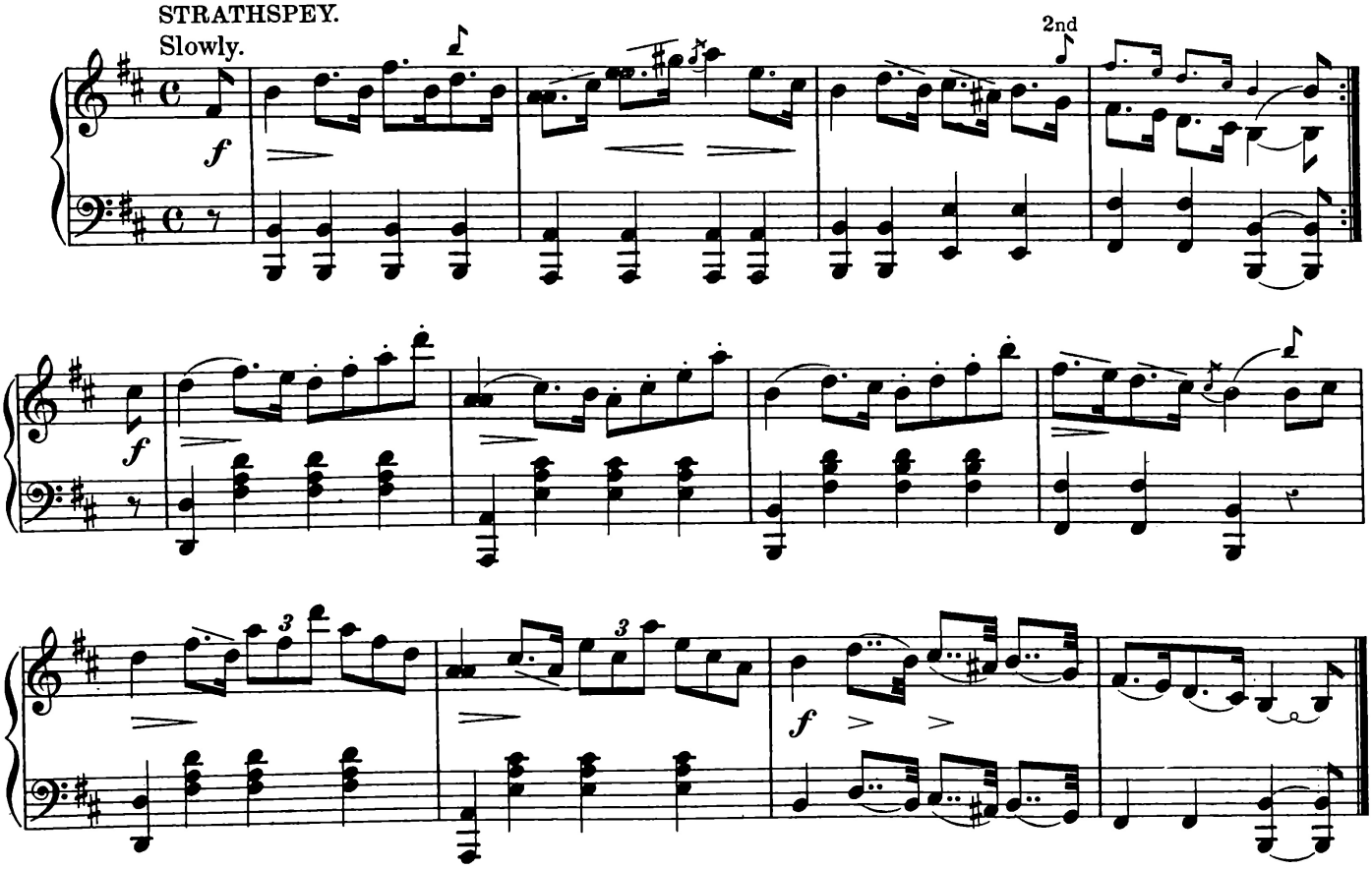


MILLADEN.

J. SCOTT SKINNER.

STRATHSPEY.

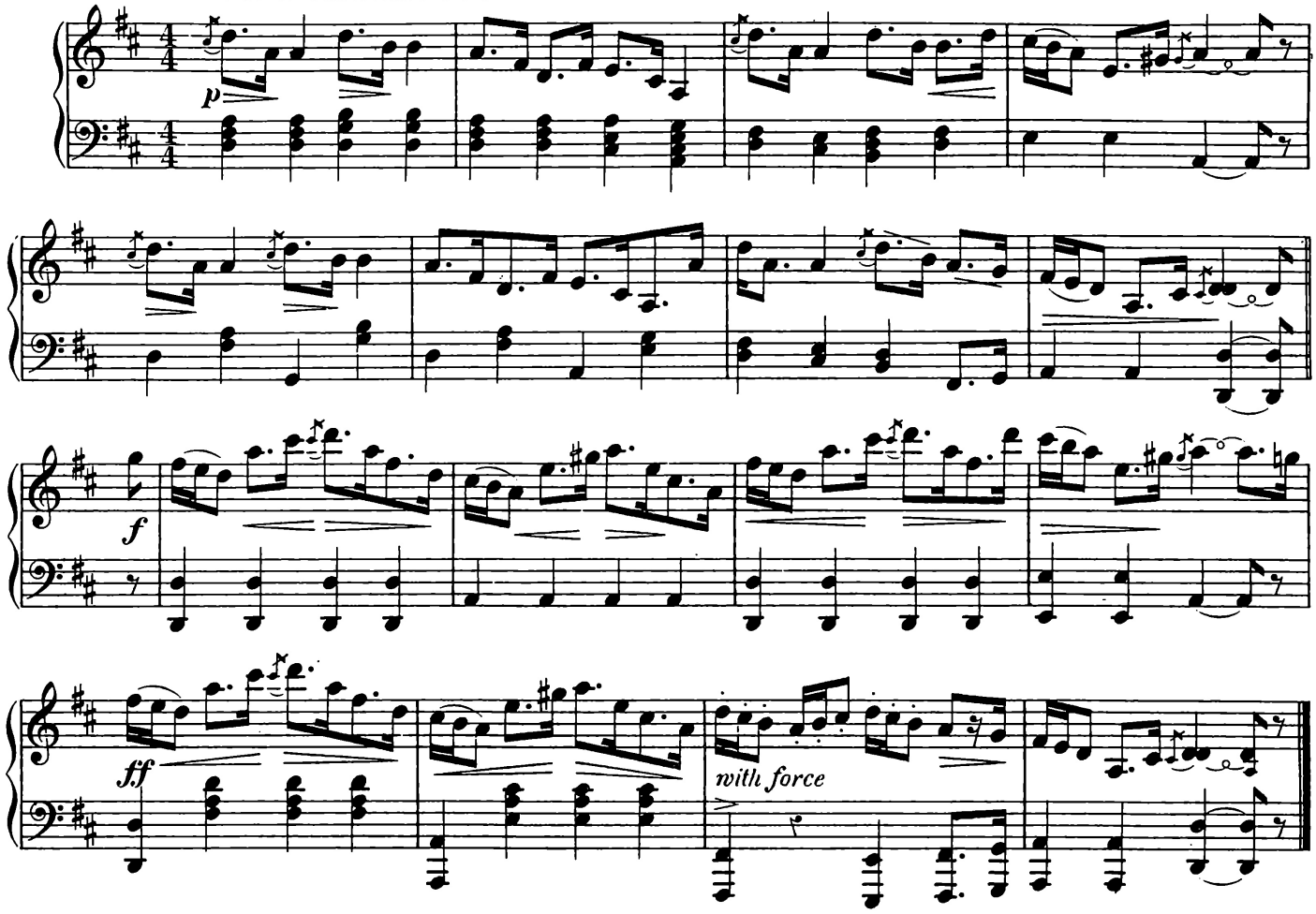
Slowly.



THE BIG CAPTAIN OF CARTLEHAUGH.

HIGHLAND SCHOTTISCHE, or STRATHSPEY.

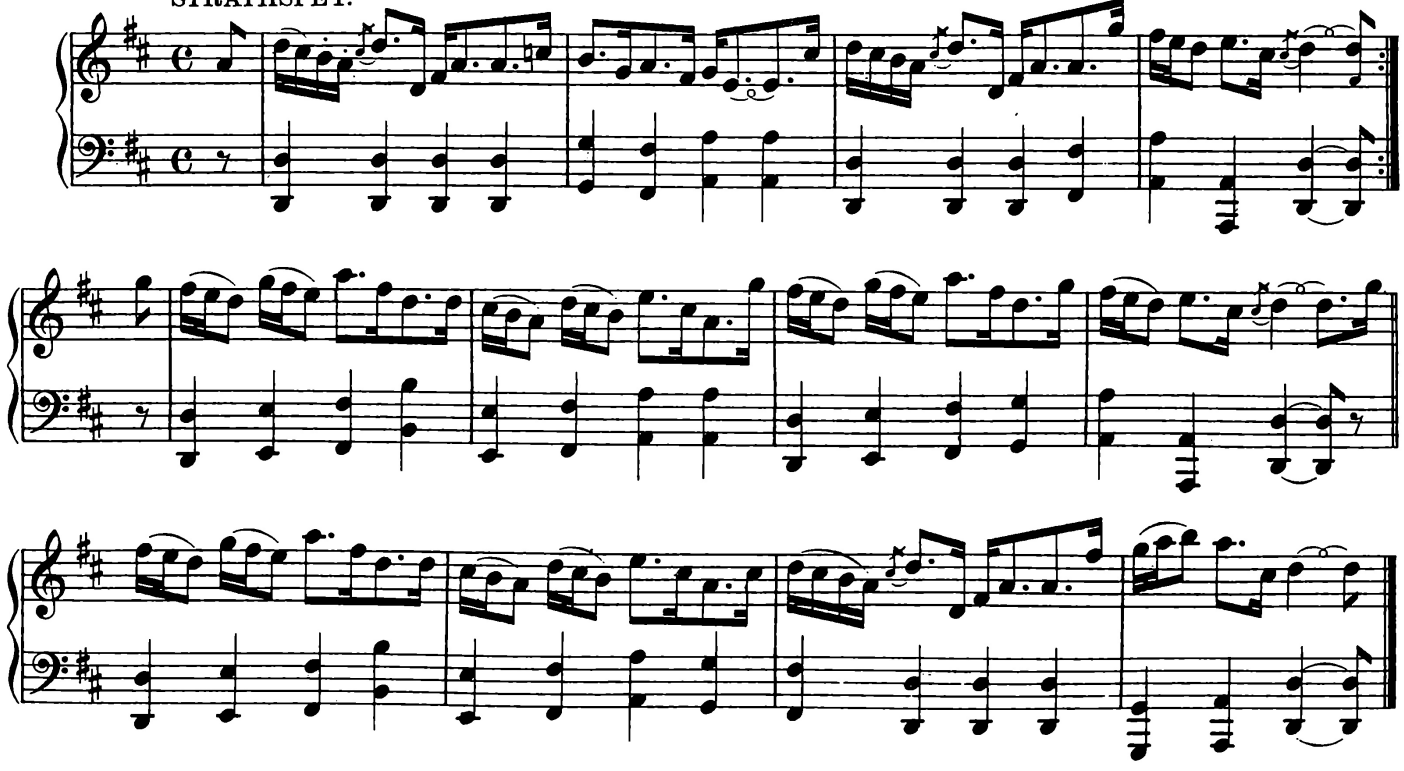
J. SCOTT SKINNER.



MRS. WILL.

STRATHSPEY.

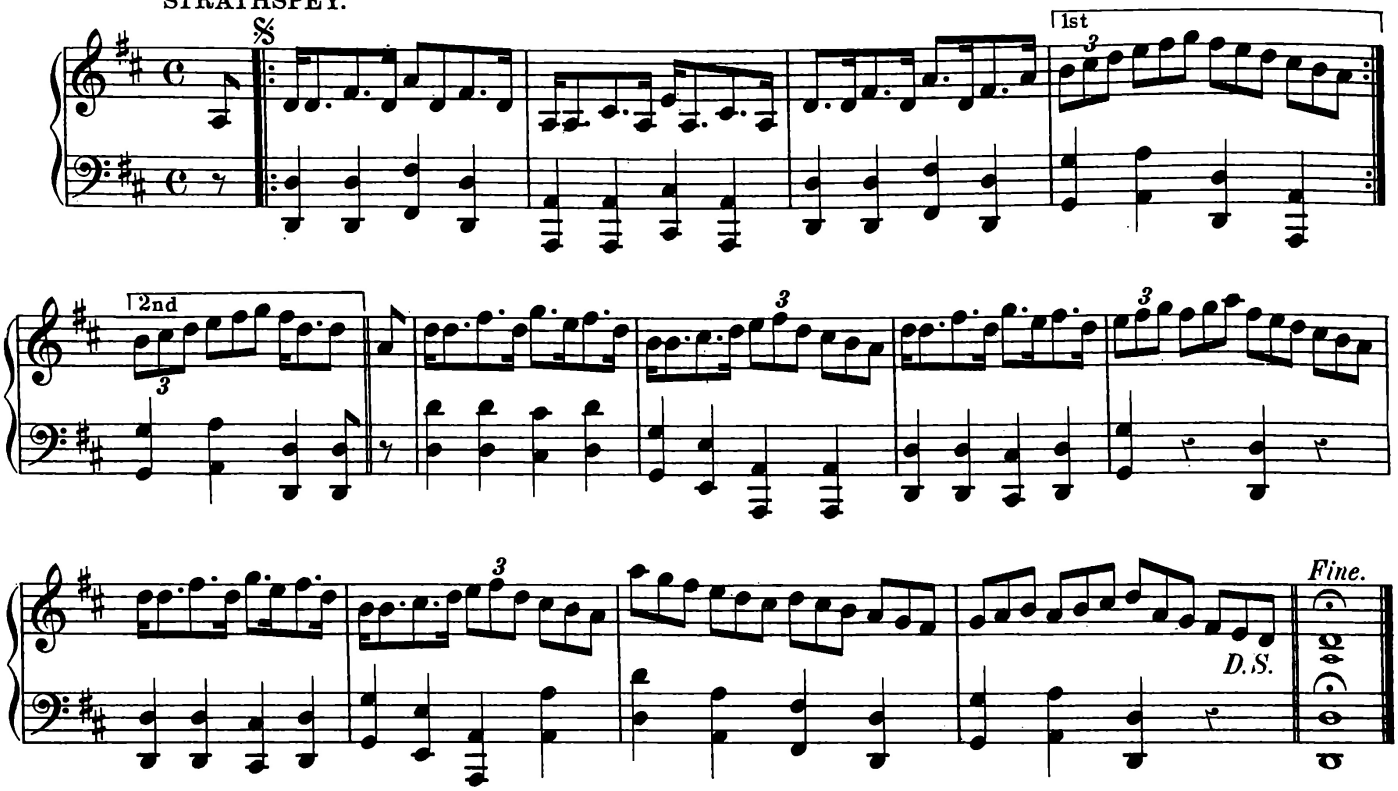
J. SCOTT SKINNER.



STIRLING CASTLE.*

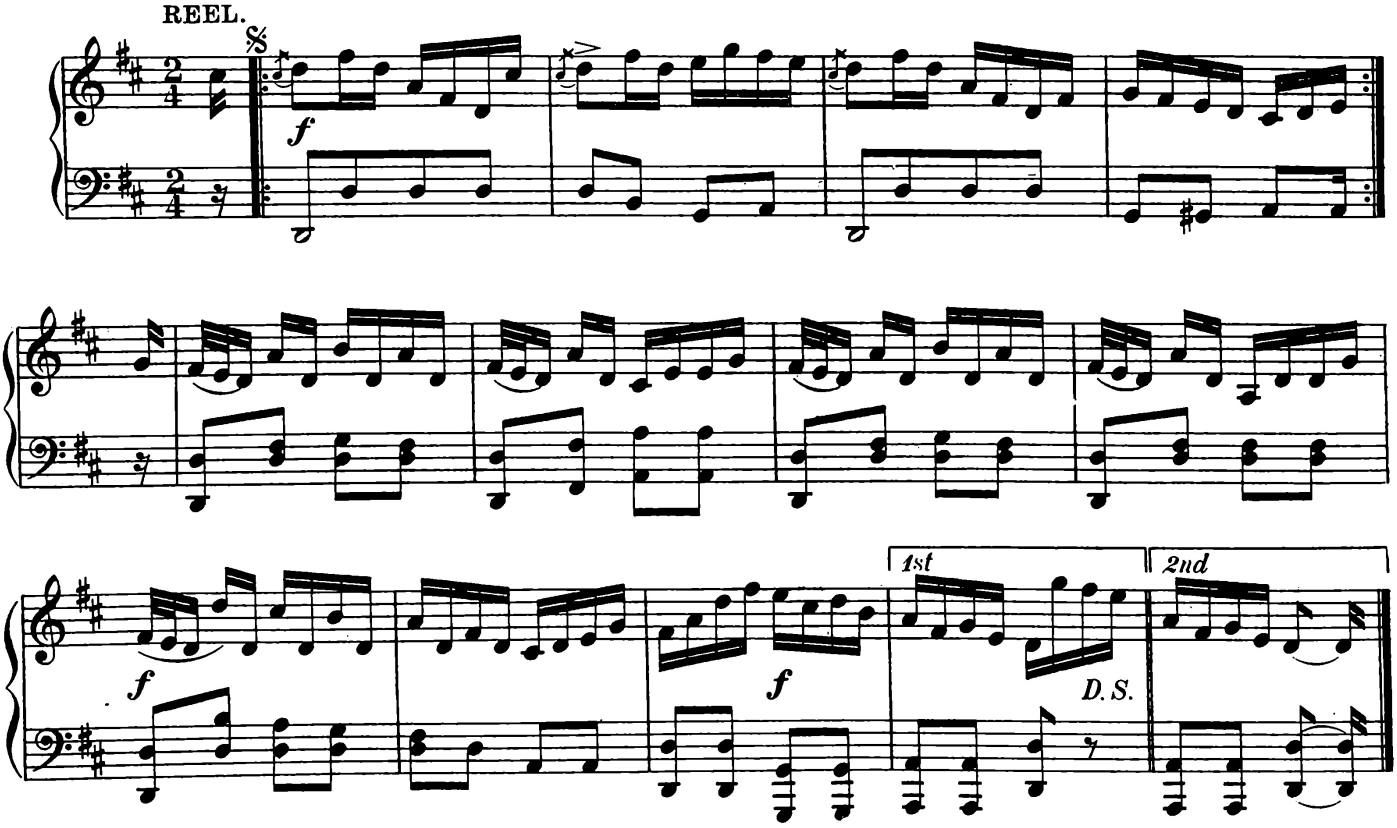
Prof. BANNATYNE, Aberdeen,
Willie Blair's Set.

STRATHSPEY.



PRETTY PEGGY.+

REEL.



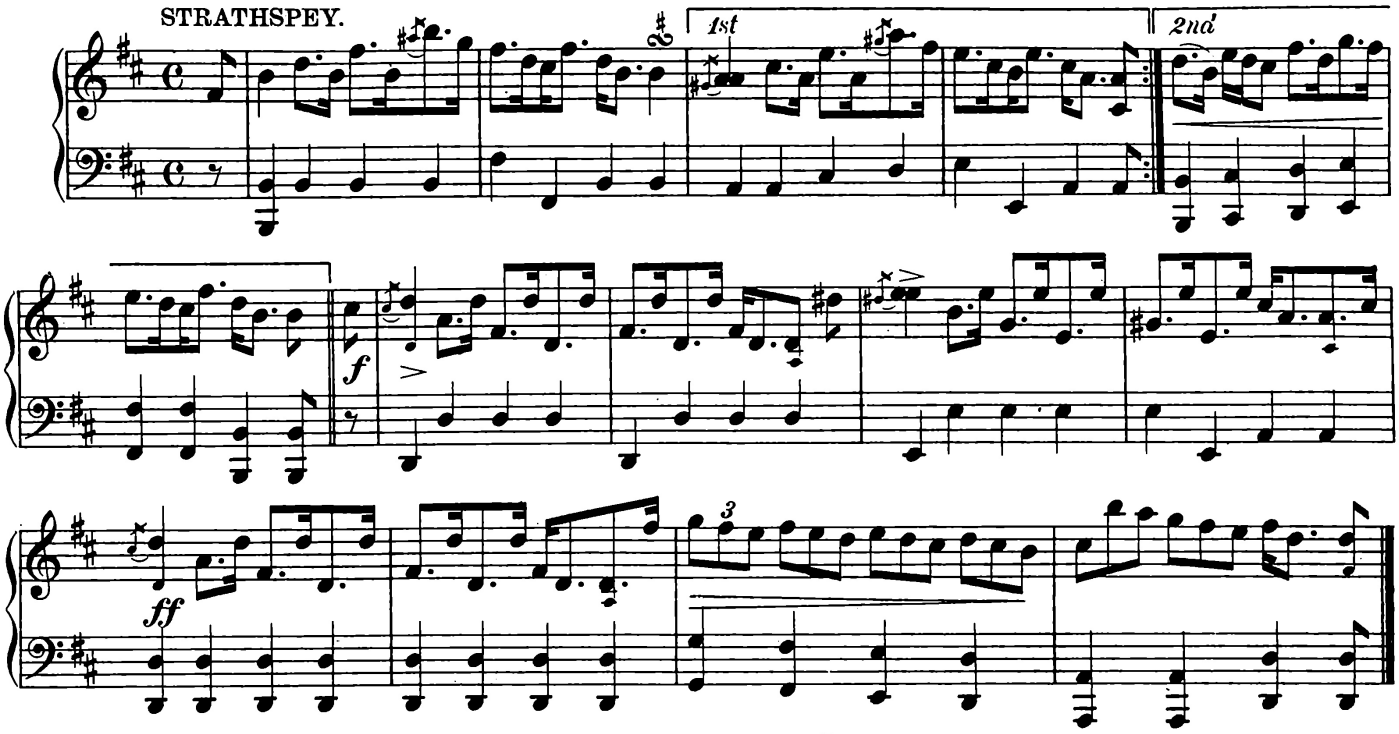
* Also known as "The Kirn," or "The Harvest Home."

\+ One of the finest of the old Reels. The 2nd strain recalls "The Perthshire Hunt."

CROALL'S.

J. SCOTT SKINNER.

STRATHSPEY.



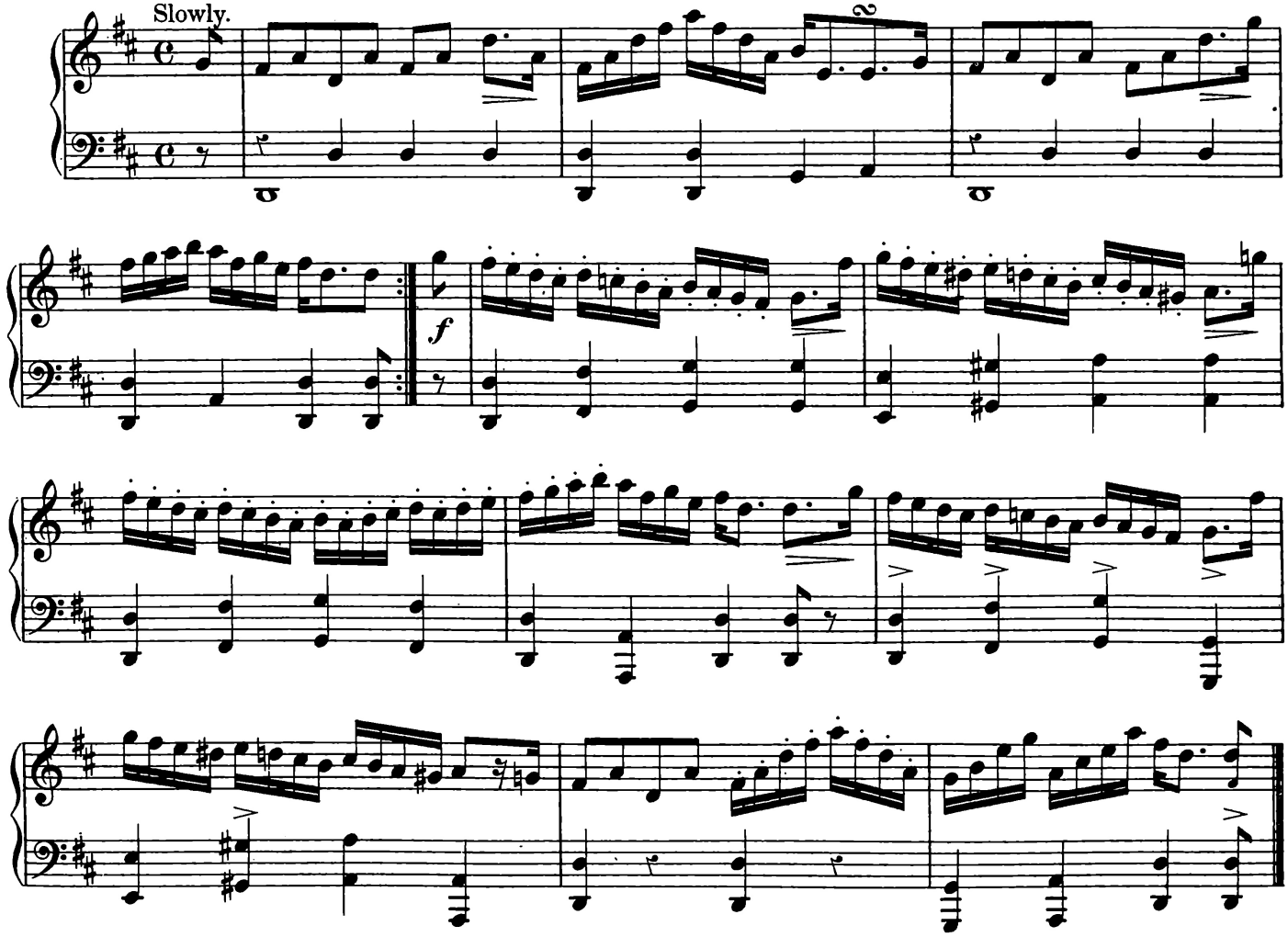
MRS. KEILLOR.

(Nairn.)

J. SCOTT SKINNER.

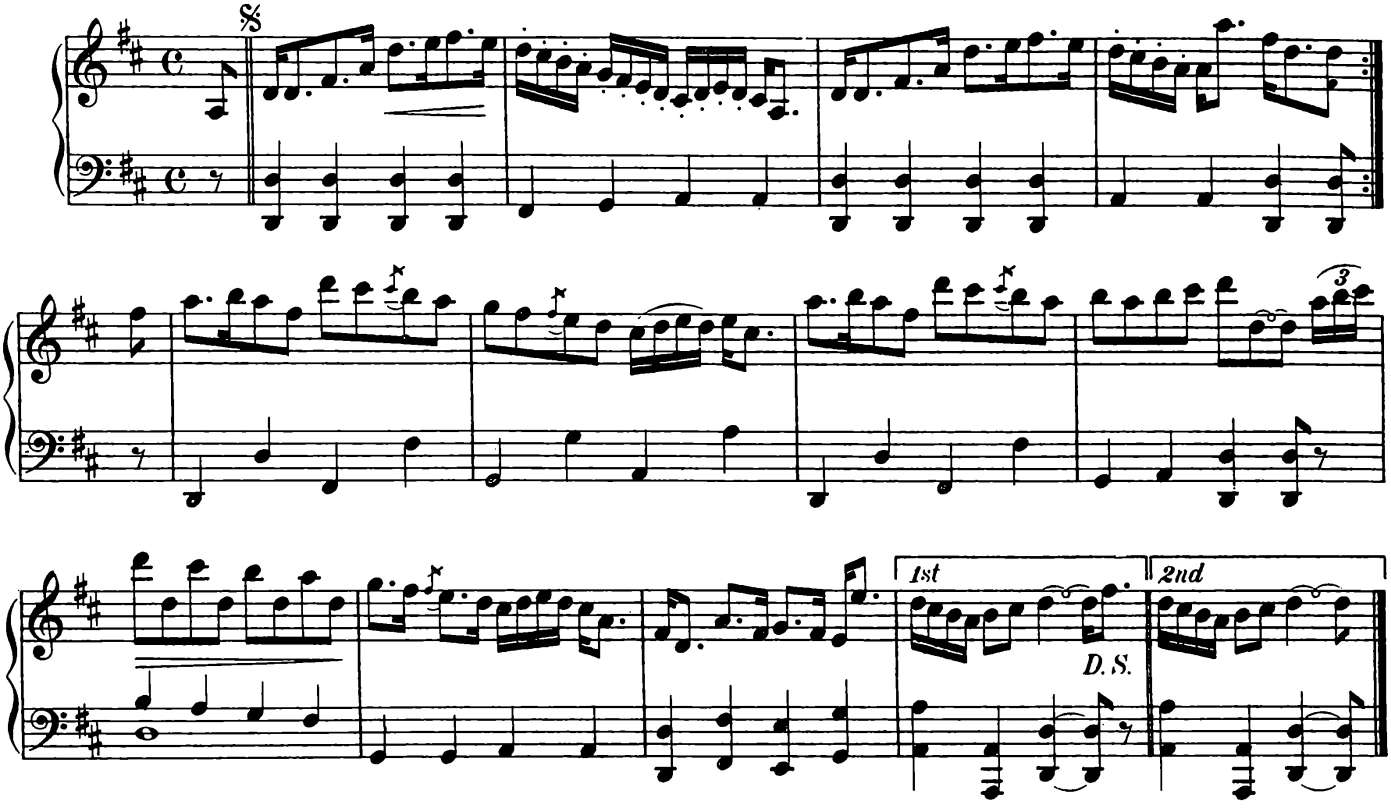
MARCHING AIR, or STRATHSPEY.

Slowly.



DUNNOTTAR CASTLE.

STRATHSPEY.

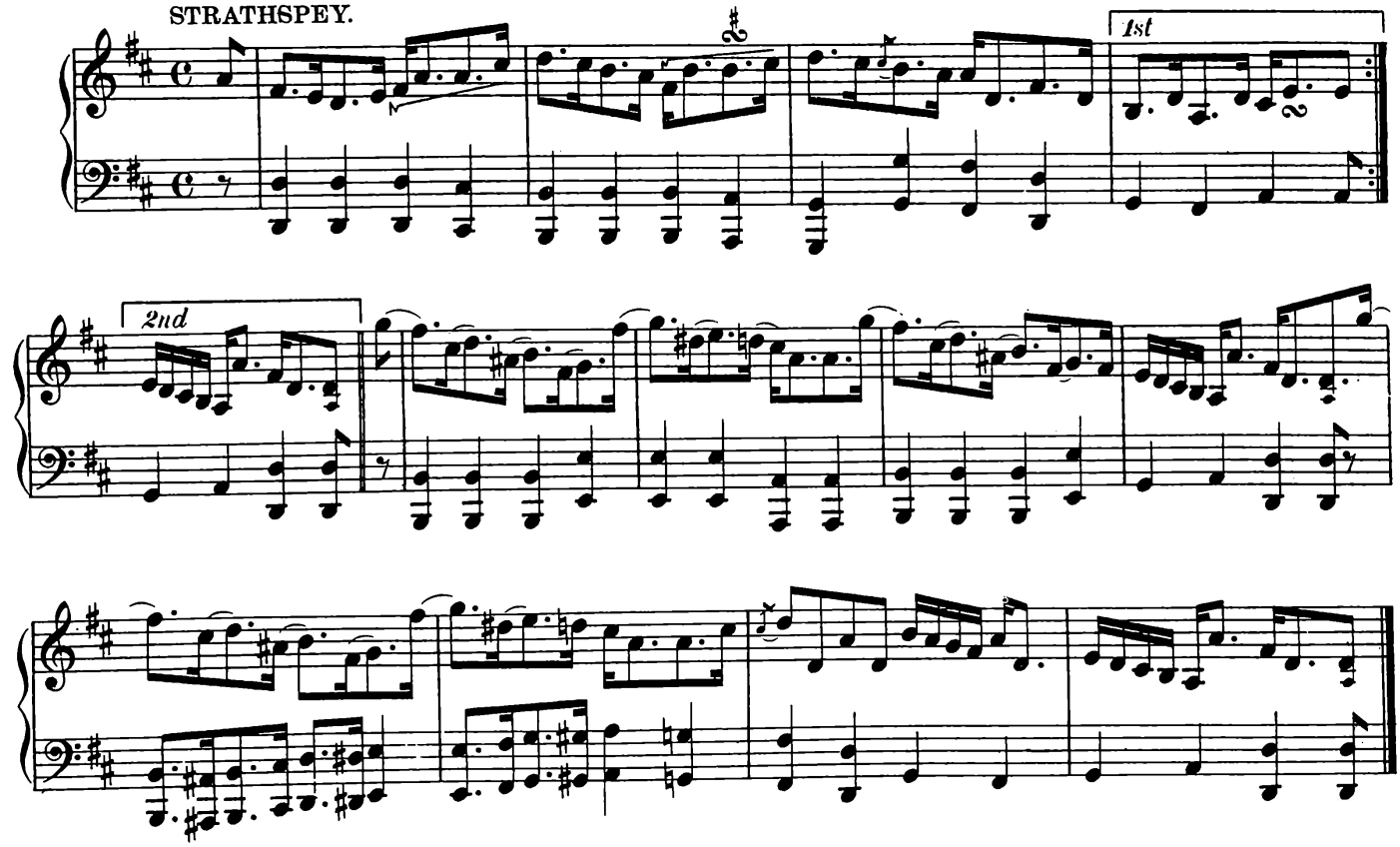


DR. Mc HARDY.

(Banchory.)

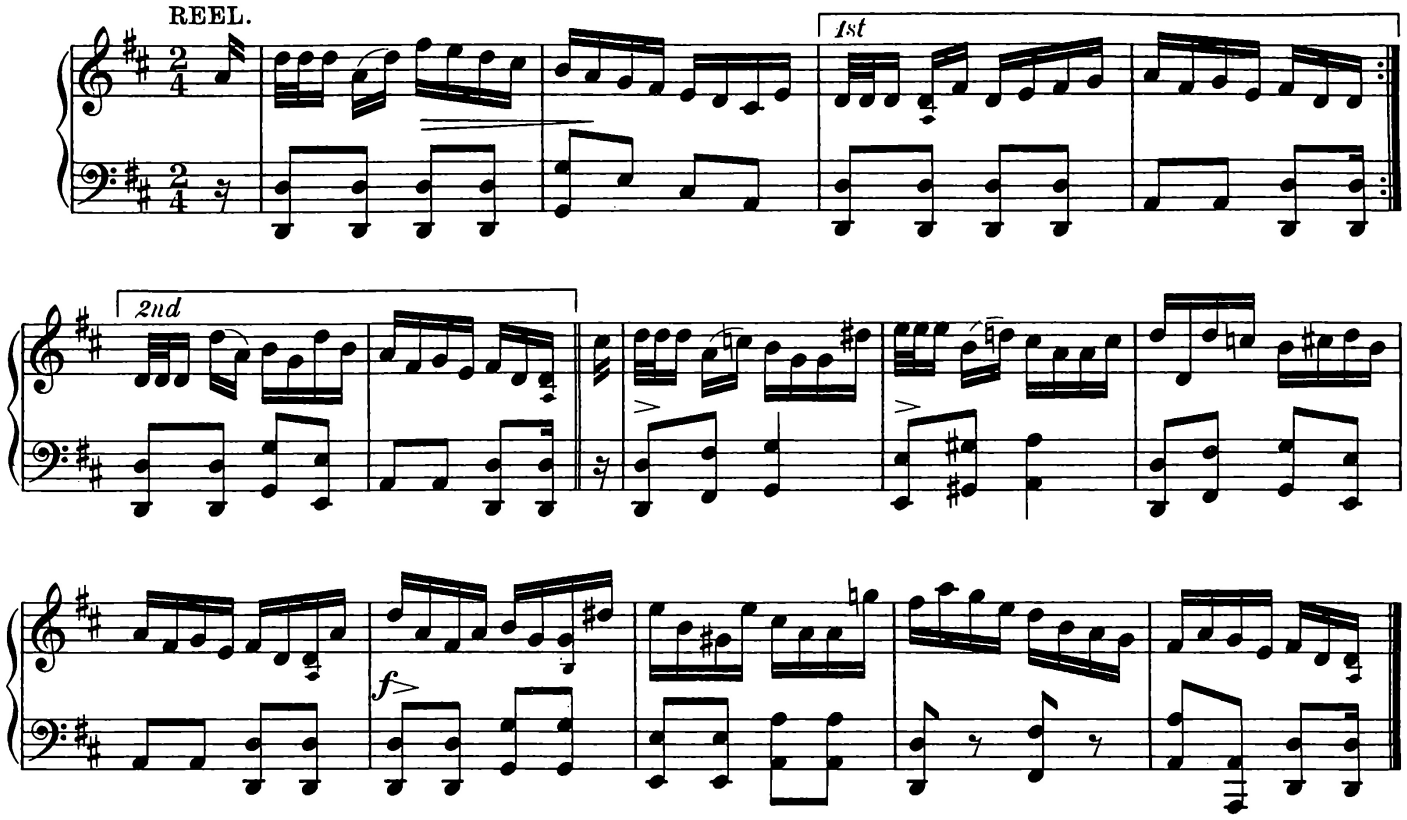
J. SCOTT SKINNER.

STRATHSPEY.



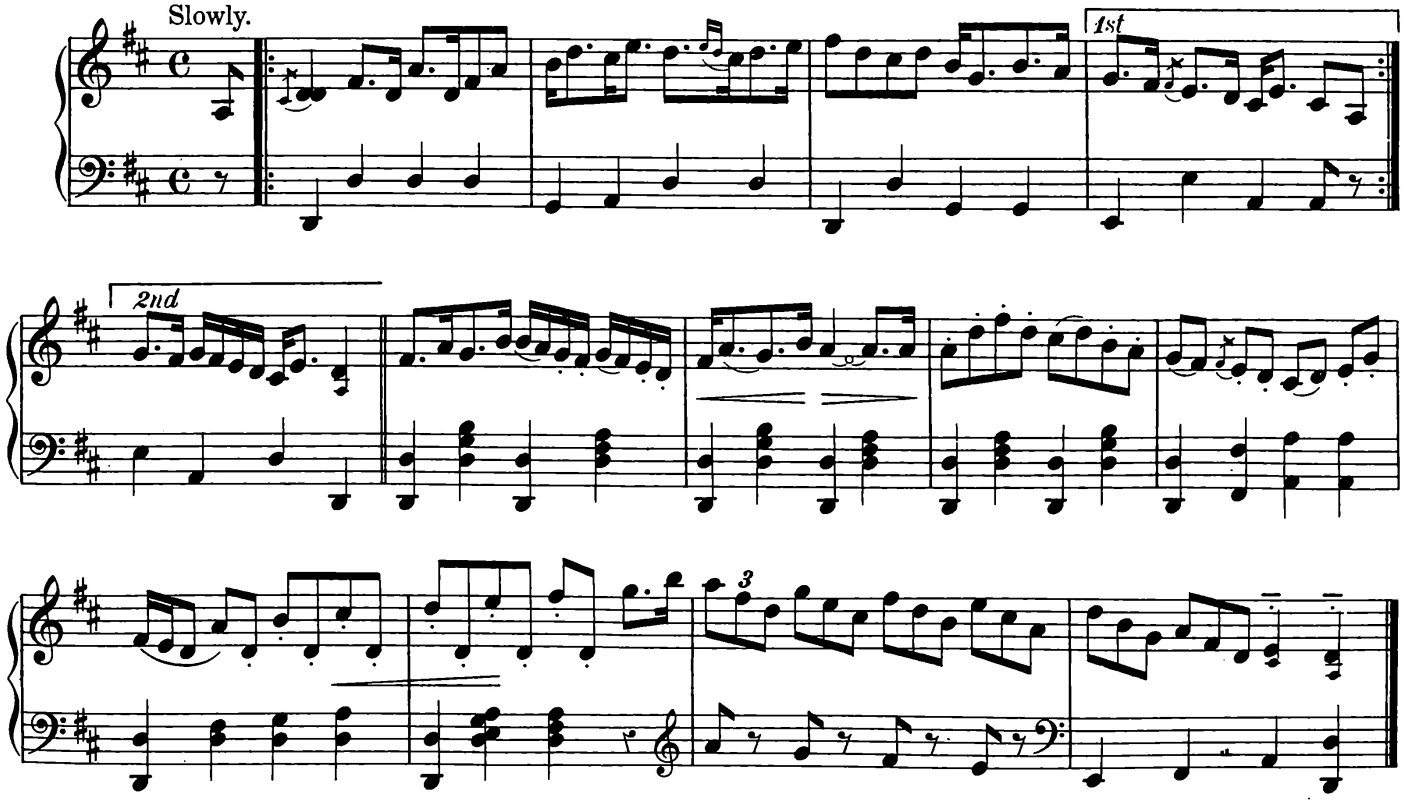
THE BREEM DOG.*

J. SCOTT SKINNER.



CURRIE'S RAMBLES.

Attributed to JAMES YOUNG.



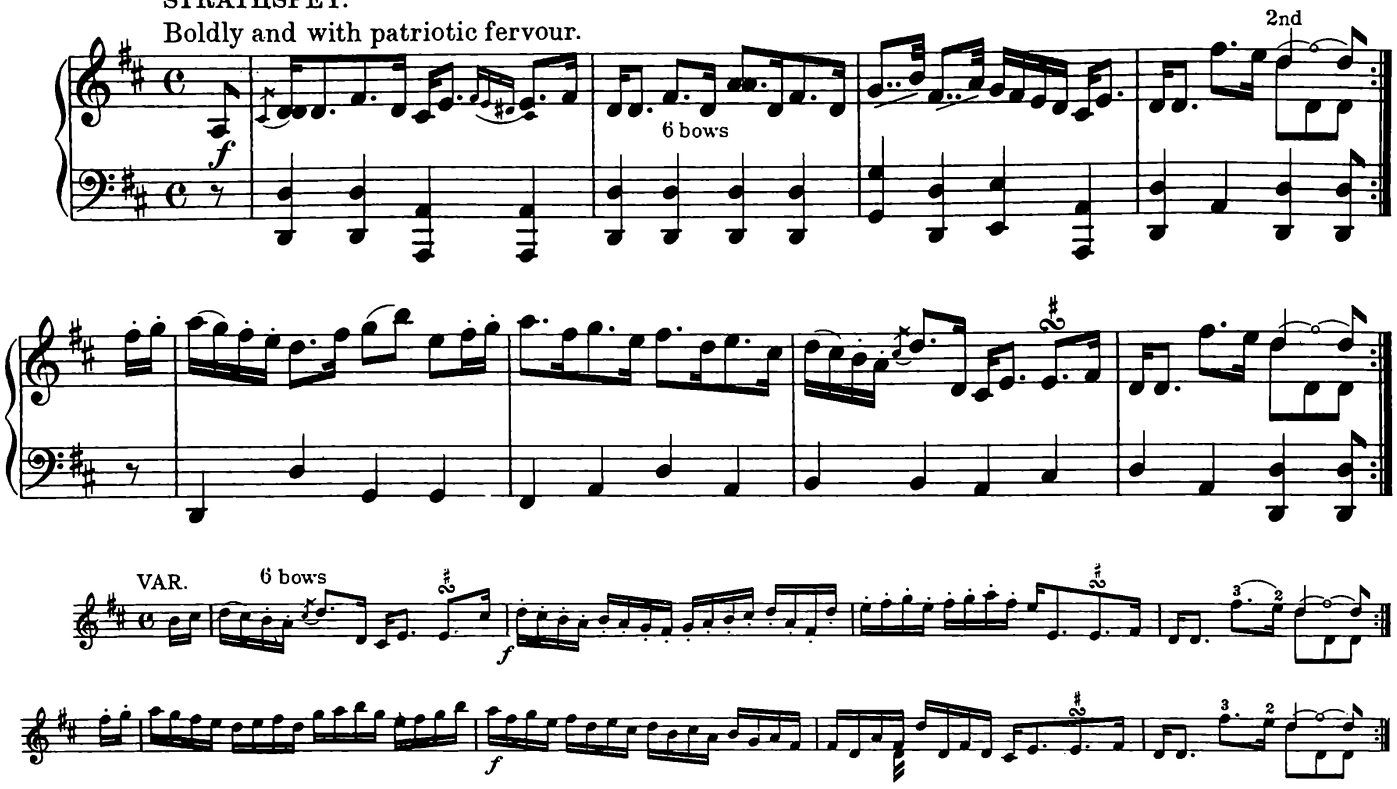
*An obsolete instrument for removing roots of broom and whin.

LORD JOHN CAMPBELL.

STRATHSPEY.

DUNCAN MACINTYRE.

Boldly and with patriotic fervour.

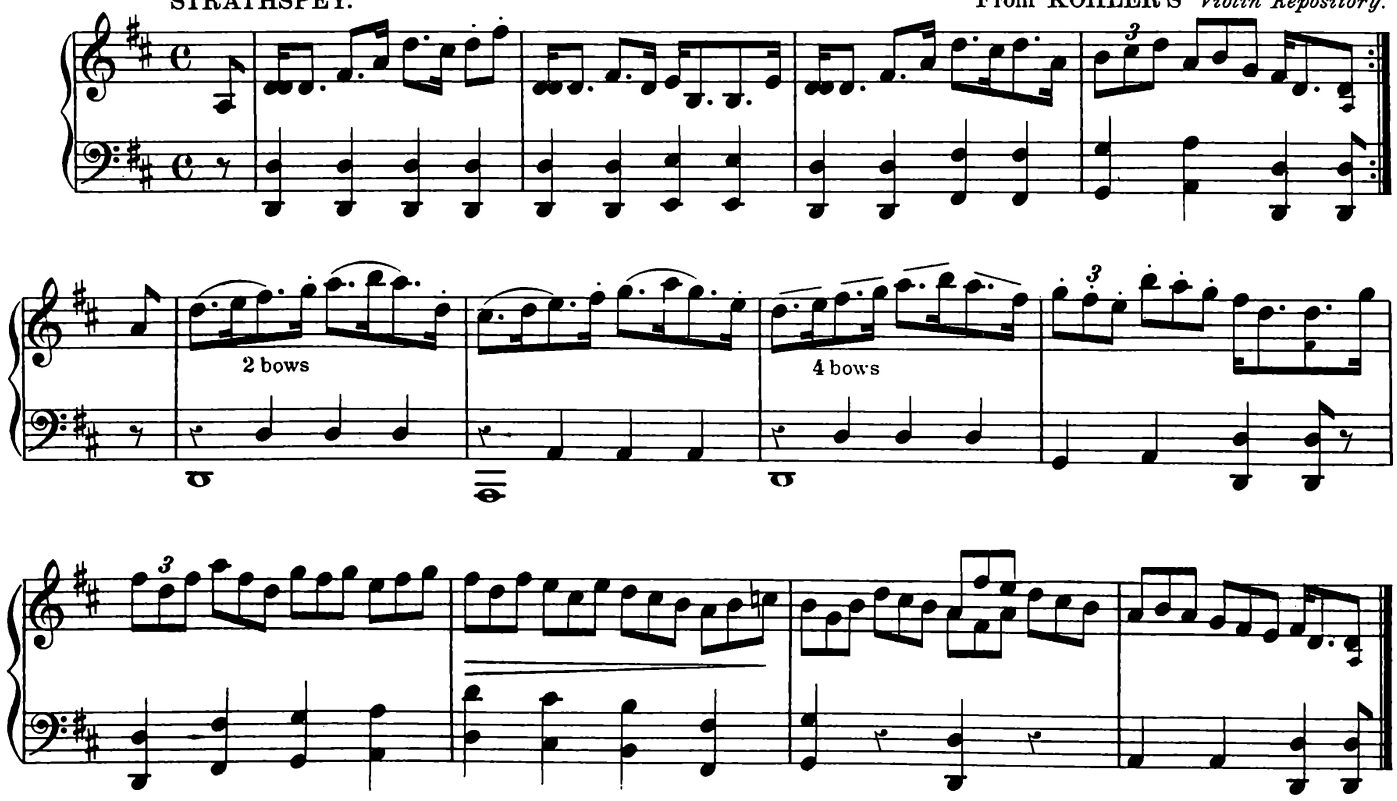


JOHNIE STEELE.*

STRATHSPEY.

J. BARNET.

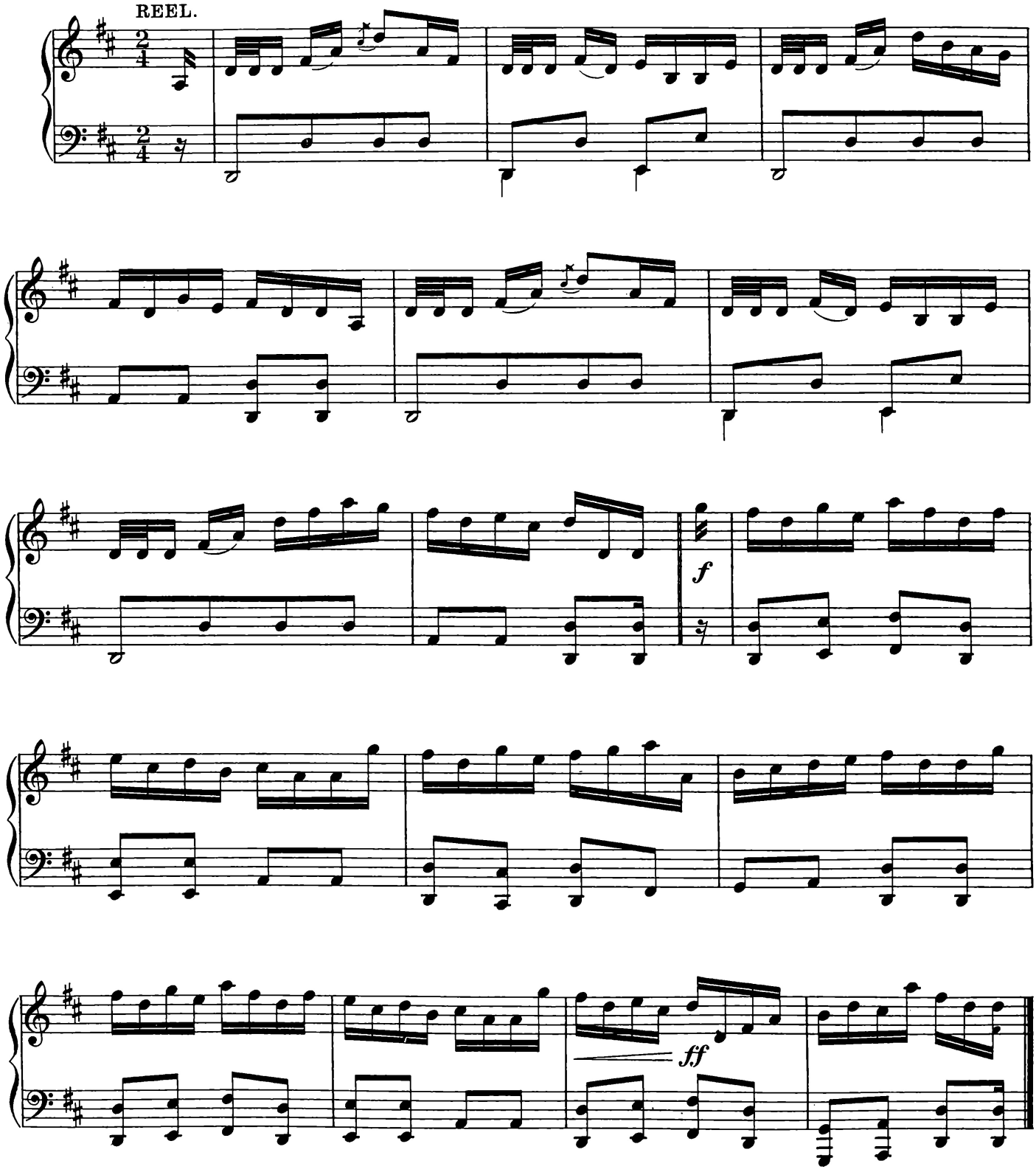
From KÖHLER'S *Violin Repository.*



* Also known as "Bob Steele," "The Miller o' Dervil," "The Auld Brig o' Ayr," "The New Brig o' Dee."

JAMIE HARDIE.

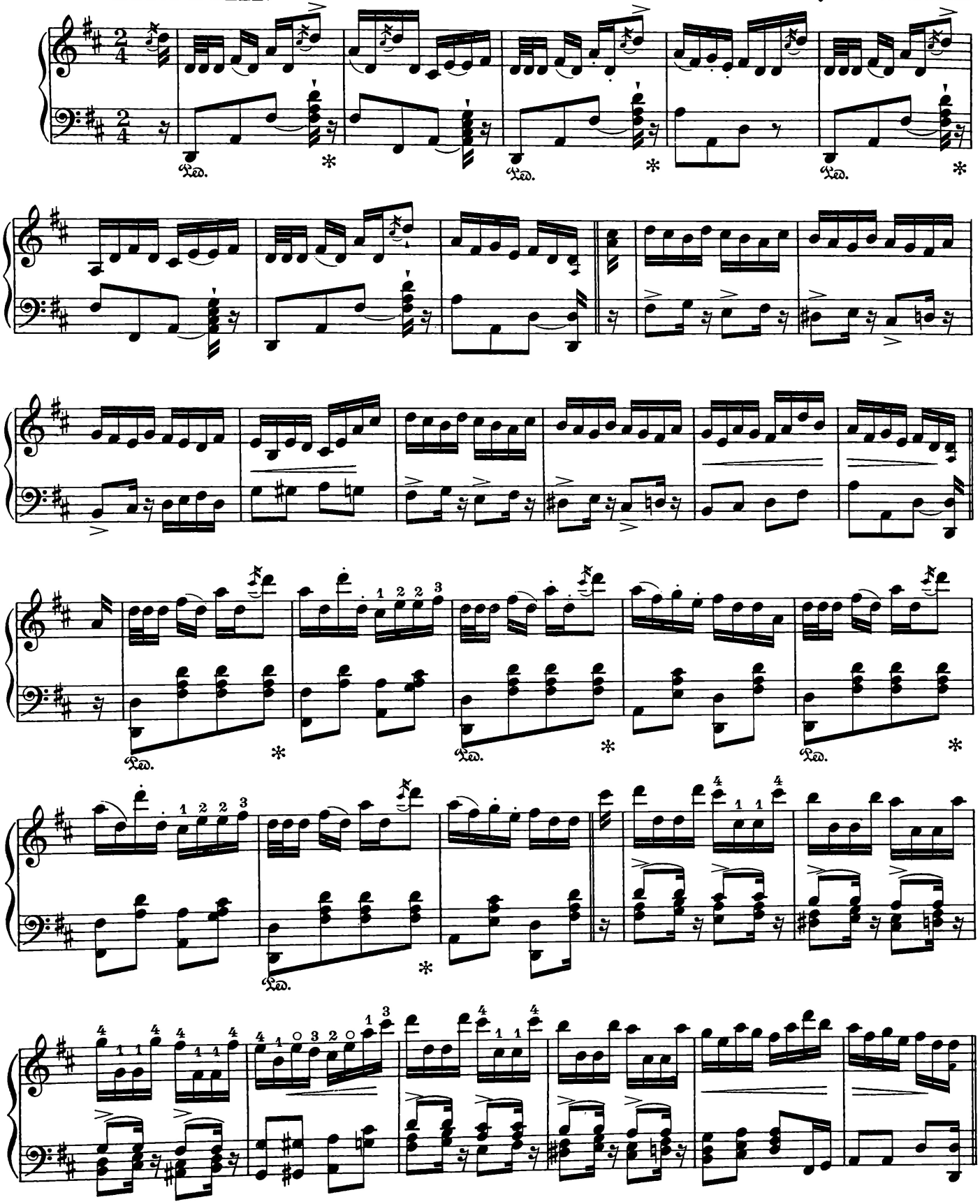
J. SCOTT SKINNER.

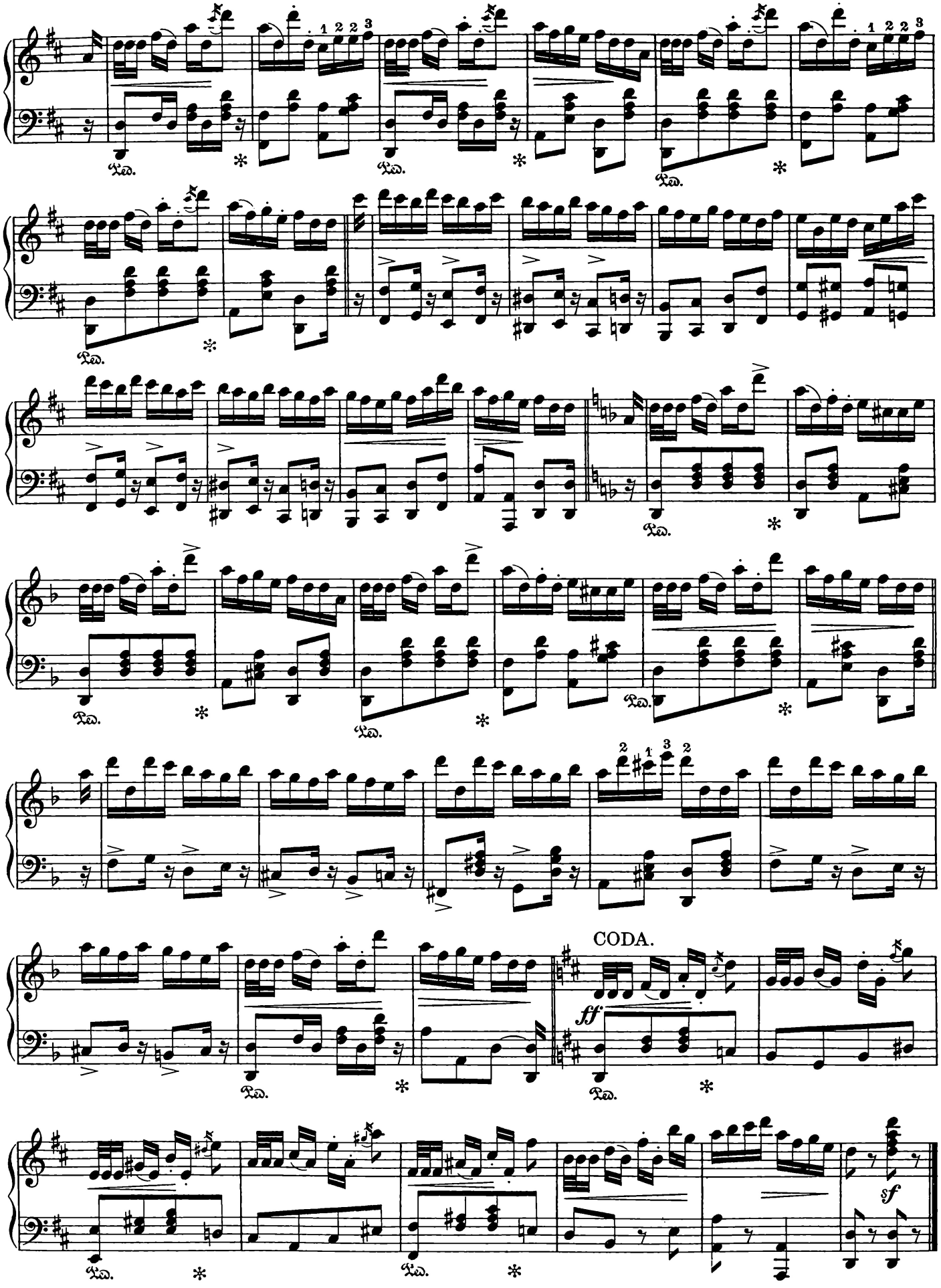


THE DEVIL AND THE DIRK.

J. SCOTT SKINNER.
Arr. by GAVIN GREIG.

RONDO or REEL.

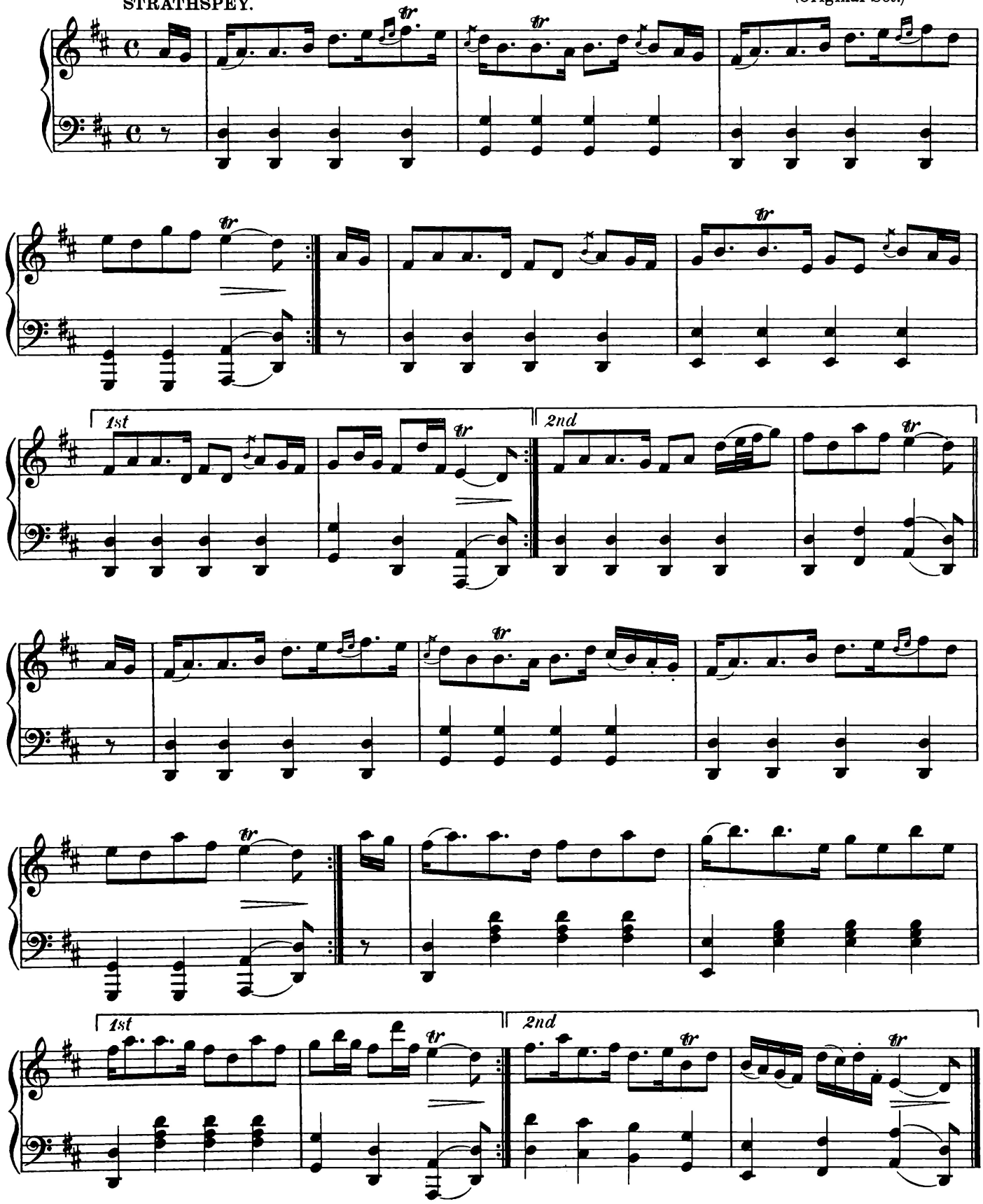



CODA.
ff
sf

THE BRAES O' MAR.*

Attributed to JOHN COUTTS.
(Original Set.)

STRATHSPEY.



* This tune is almost a parody of "Lord Macdonald's Strathspey" in Dr. Macdonald's "Skye Collection."

CARRICK'S RANT

or

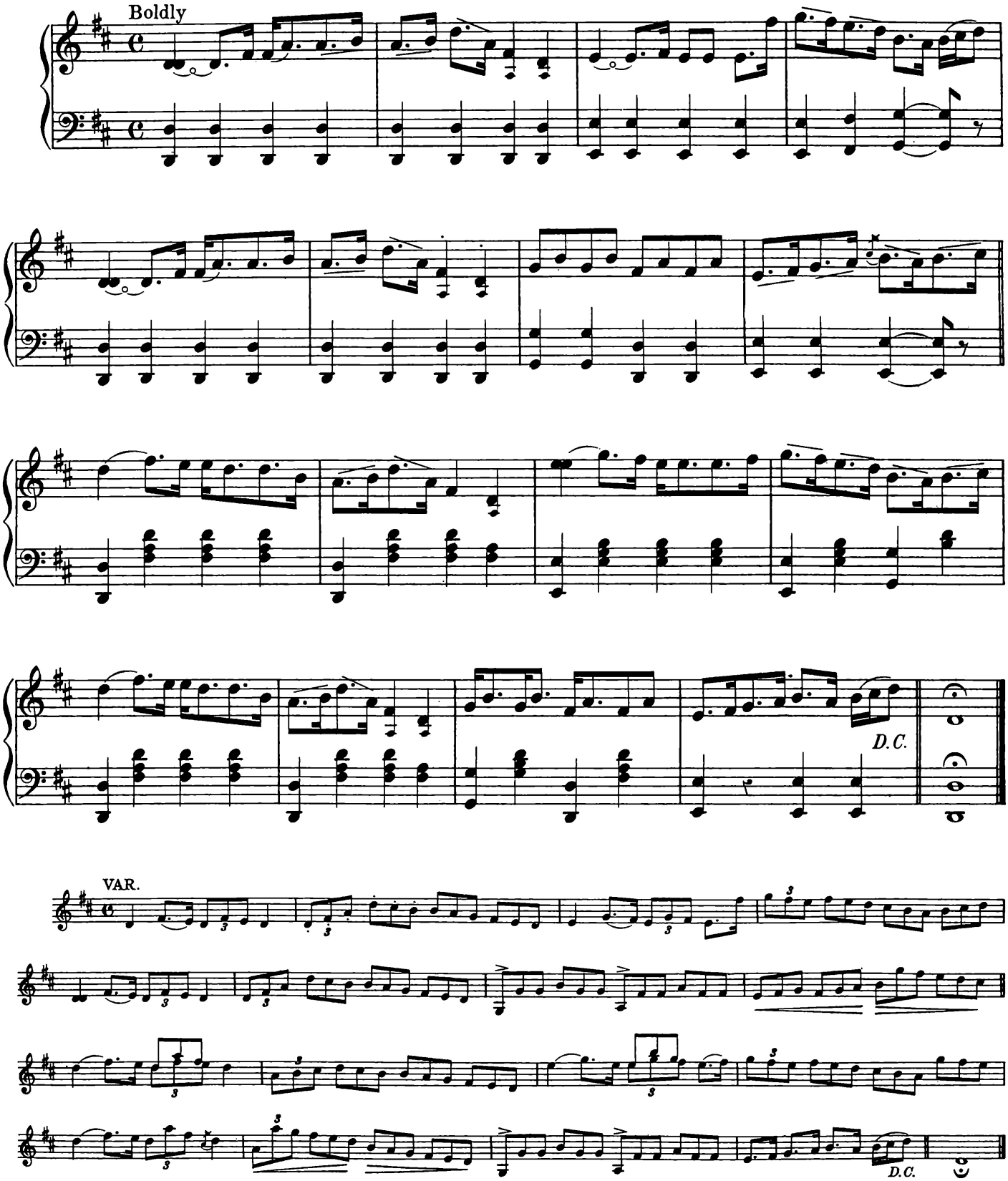
The Smith's a gallant Fireman.

Old Air.

Variations by J. SCOTT SKINNER.

STRATHSPEY.

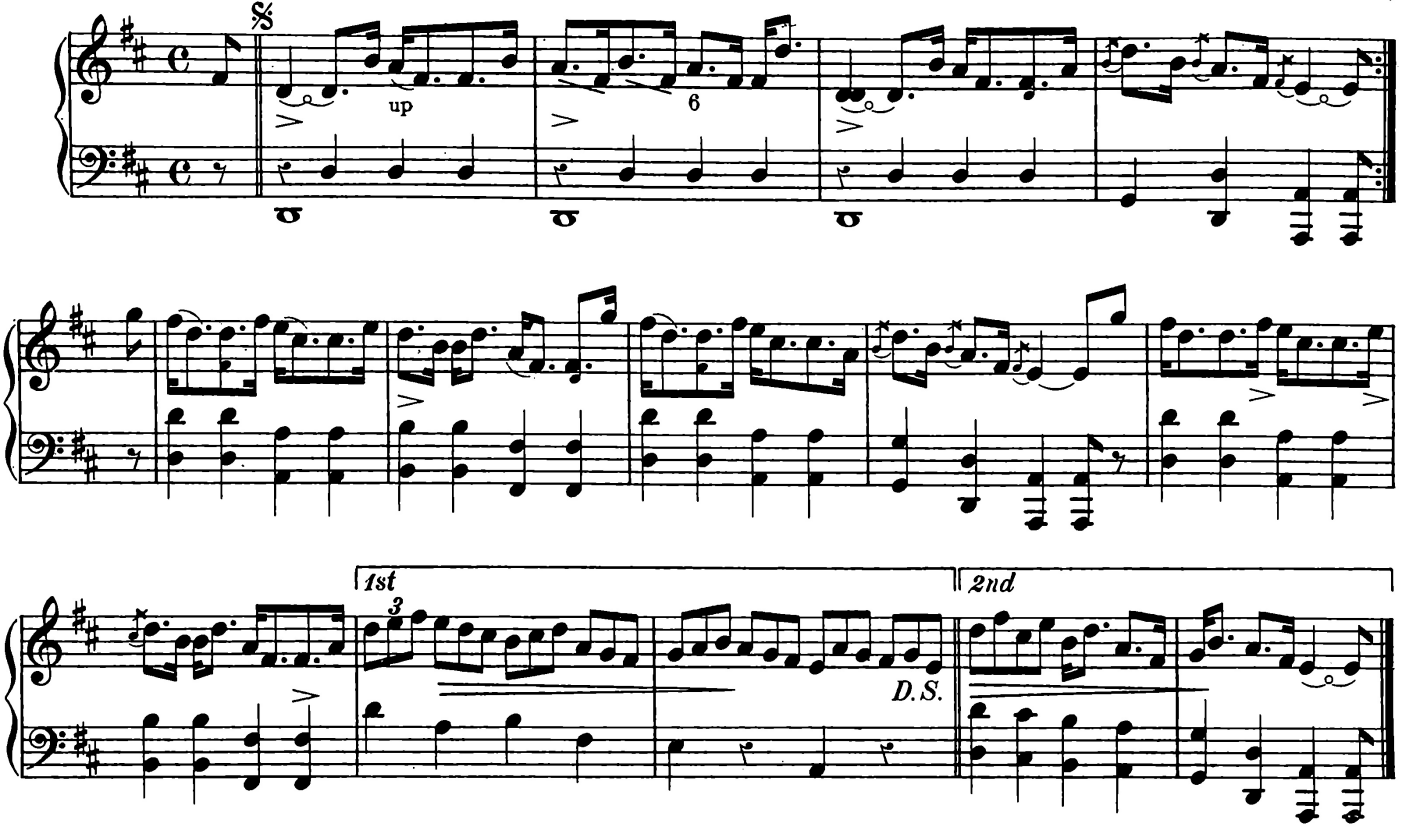
Boldly



LADY MARY RAMSAY.

STRATHSPEY.

NATHANIEL GOW. (1763 - 1839.)

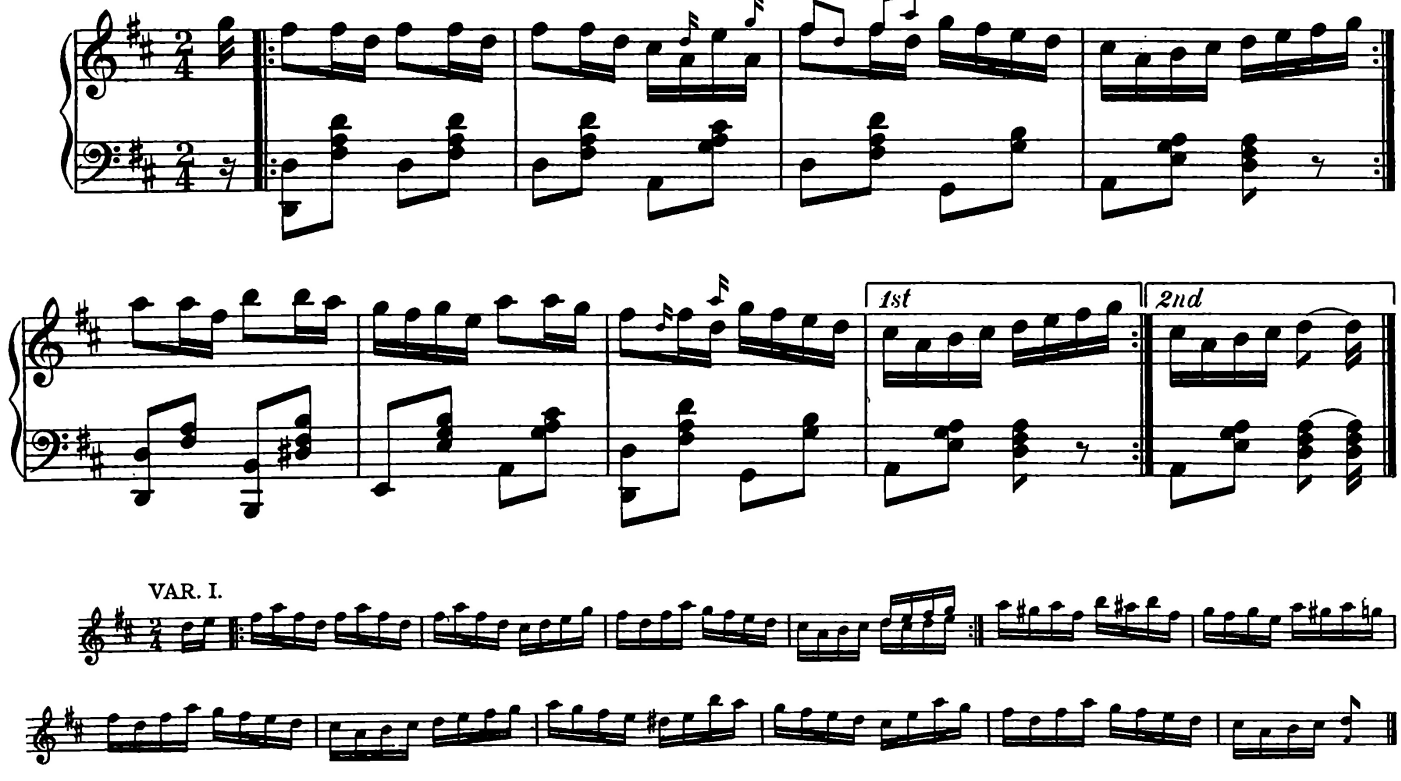


LARGO'S FAIRY DANCE.

REEL.

NATH. GOW.

Vars. by J. SCOTT SKINNER.



VAR II.

1st 2nd

1st 2nd

VAR III.

CODA.

DR. SHAW.

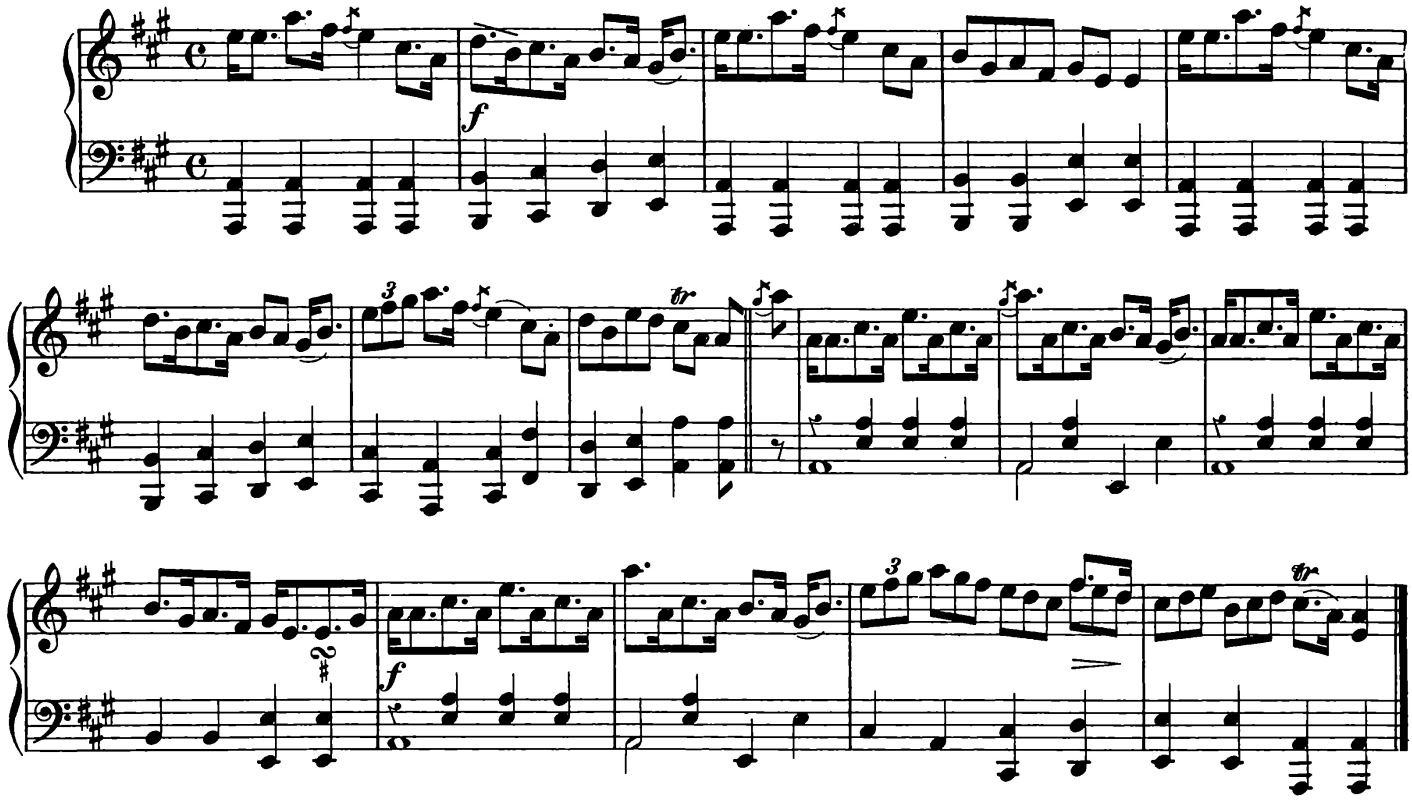
J. SCOTT SKINNER.

STRATHSPEY.

TOBERMORY.

STRATHSPEY.

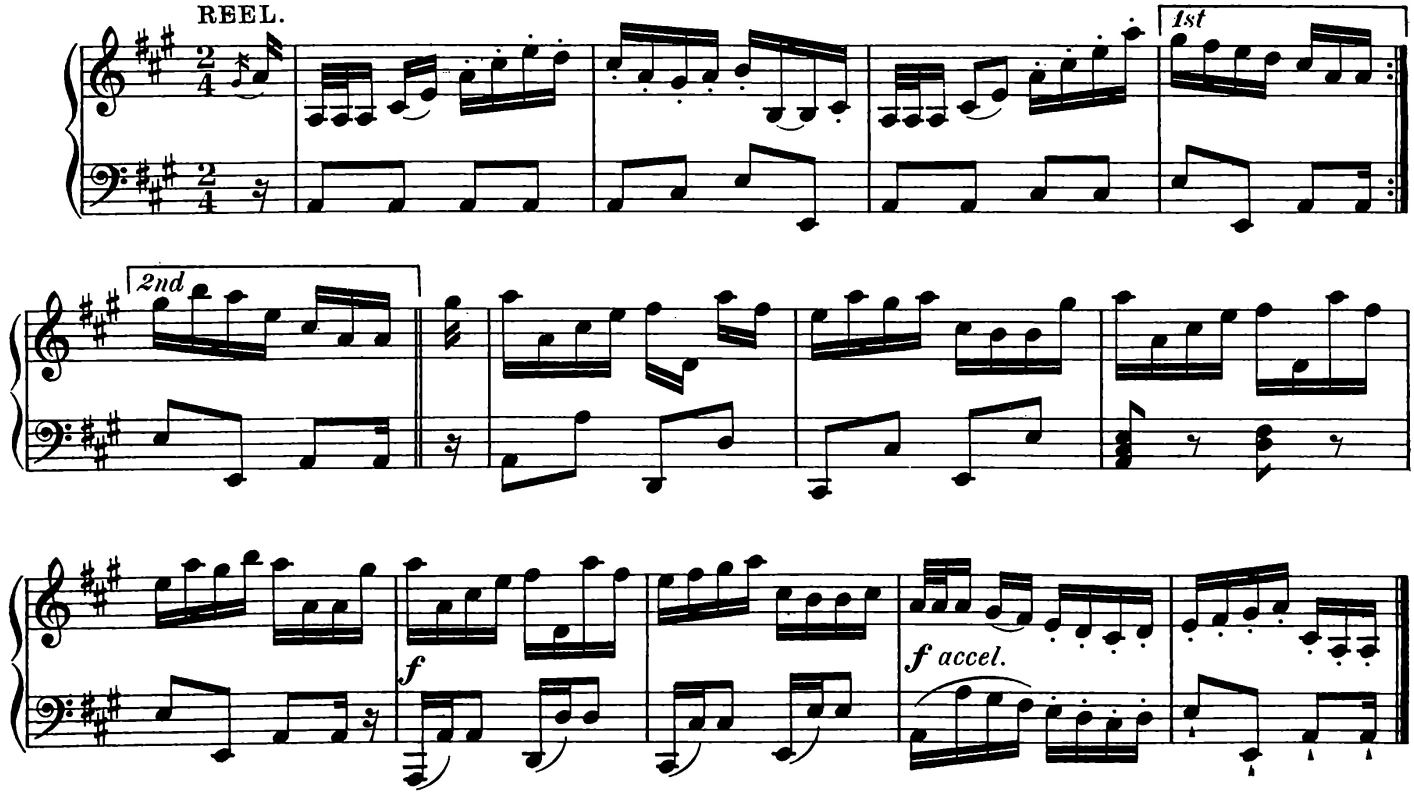
J. SCOTT SKINNER.



THE BURNIE.

REEL.

J. SCOTT SKINNER.

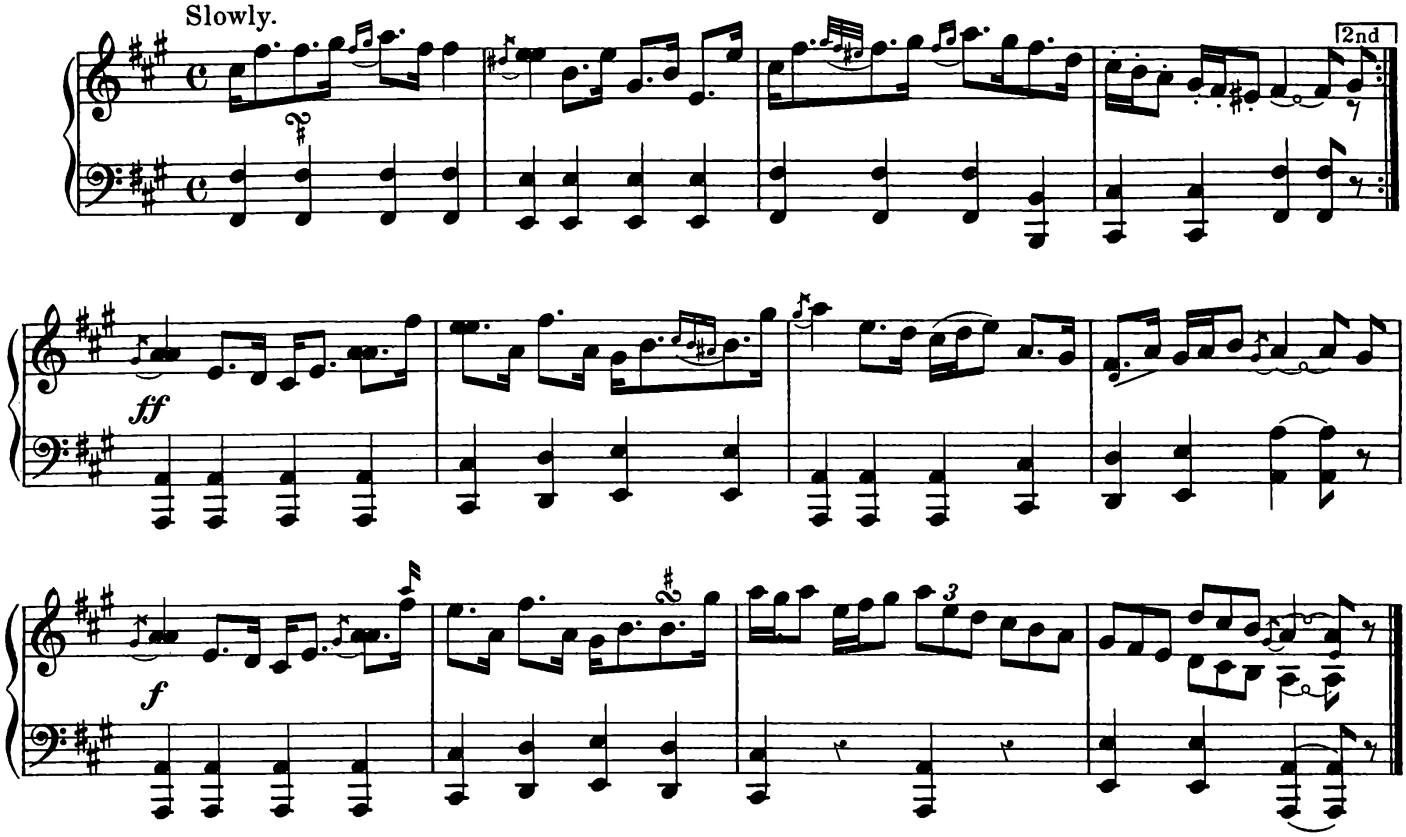


KEABOG.

STRATHSPEY.

Slowly.

J. SCOTT SKINNER.

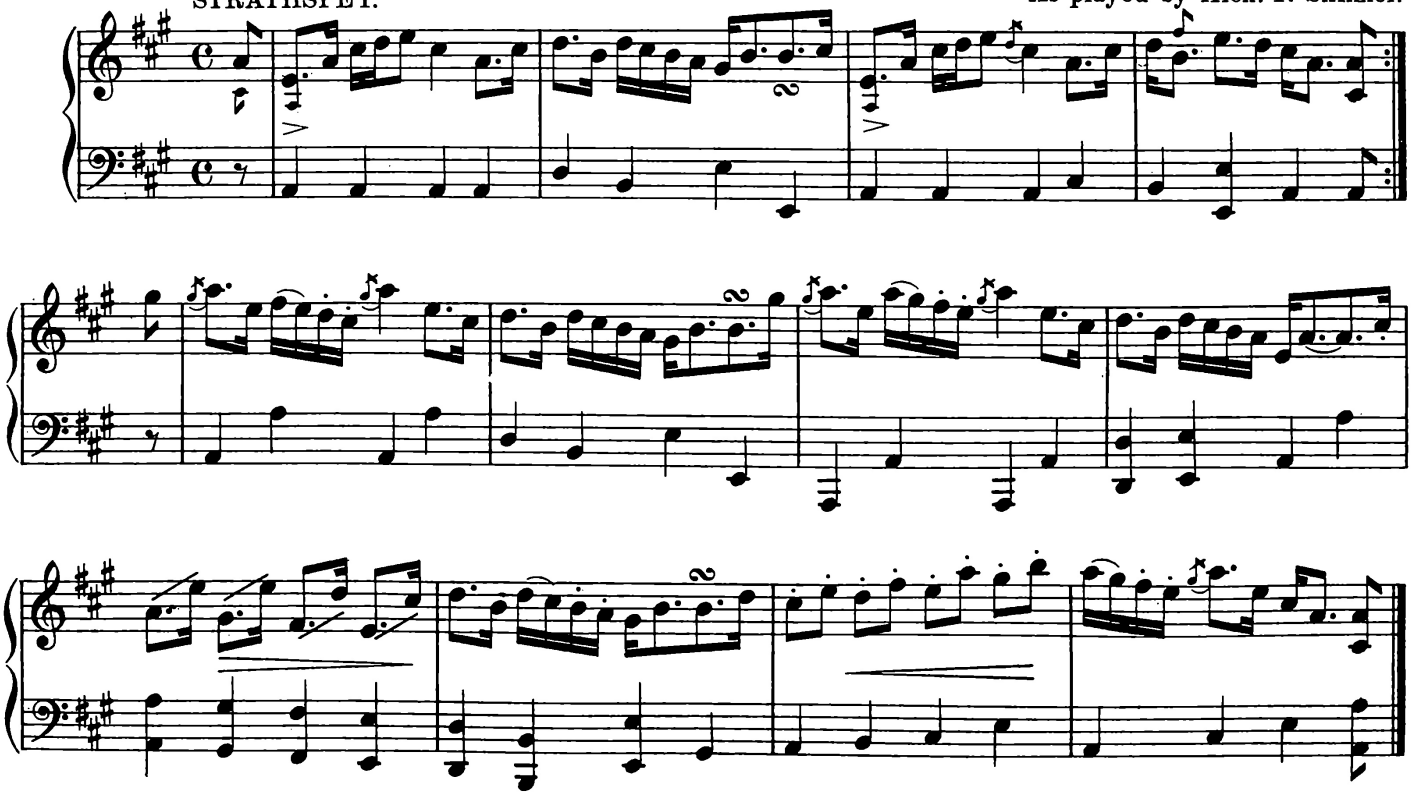


THE PERTHSHIRE VOLUNTEERS.

STRATHSPEY.

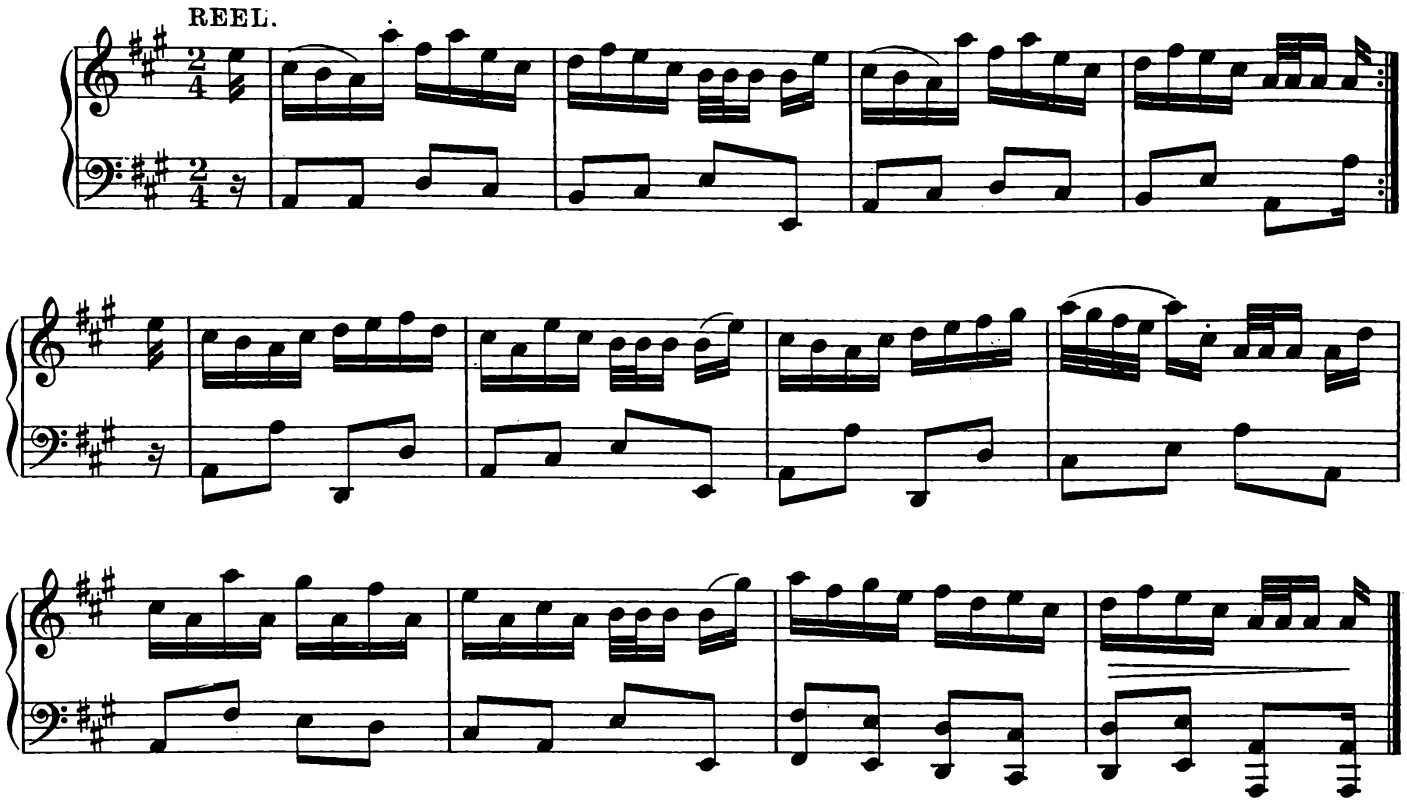
GOW COLL.

As played by Alex. F. Skinner.



BECAUSE HE WAS A BONNIE LAD.

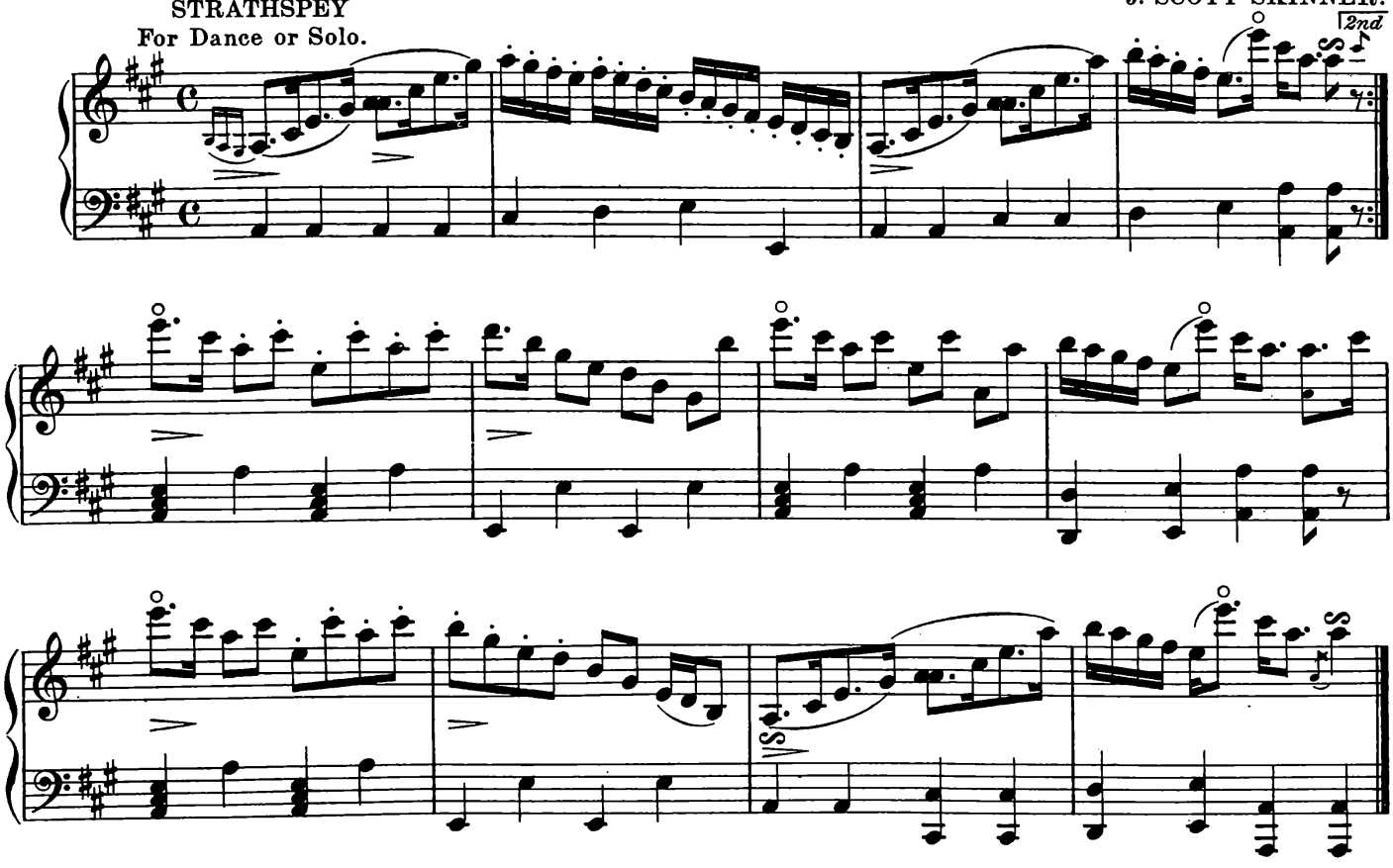
REEL.



MISS PRIMROSE.

STRATHSPEY
For Dance or Solo.

J. SCOTT SKINNER.



VAR.

2nd

THE LAIRD O' DRUMBLAIR.

STRATHSPEY OR SCHOTTISCHE.

J. SCOTT SKINNER.

spicato

Drone

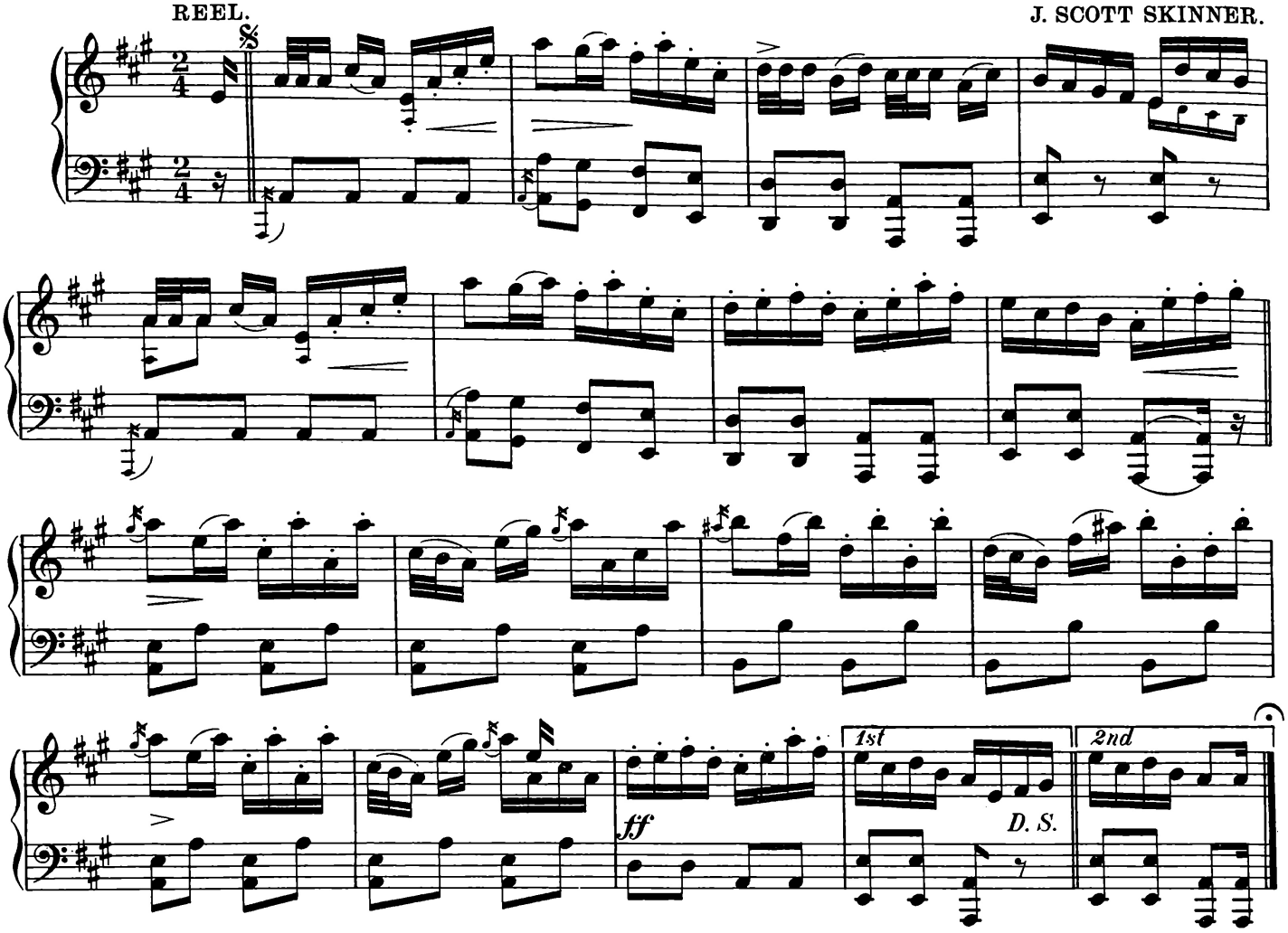
f

By tuning the 3rd string to E, and the 4th to A the above tune may be played Scordatura fashion.

ANGUS CAMPBELL.

REEL.

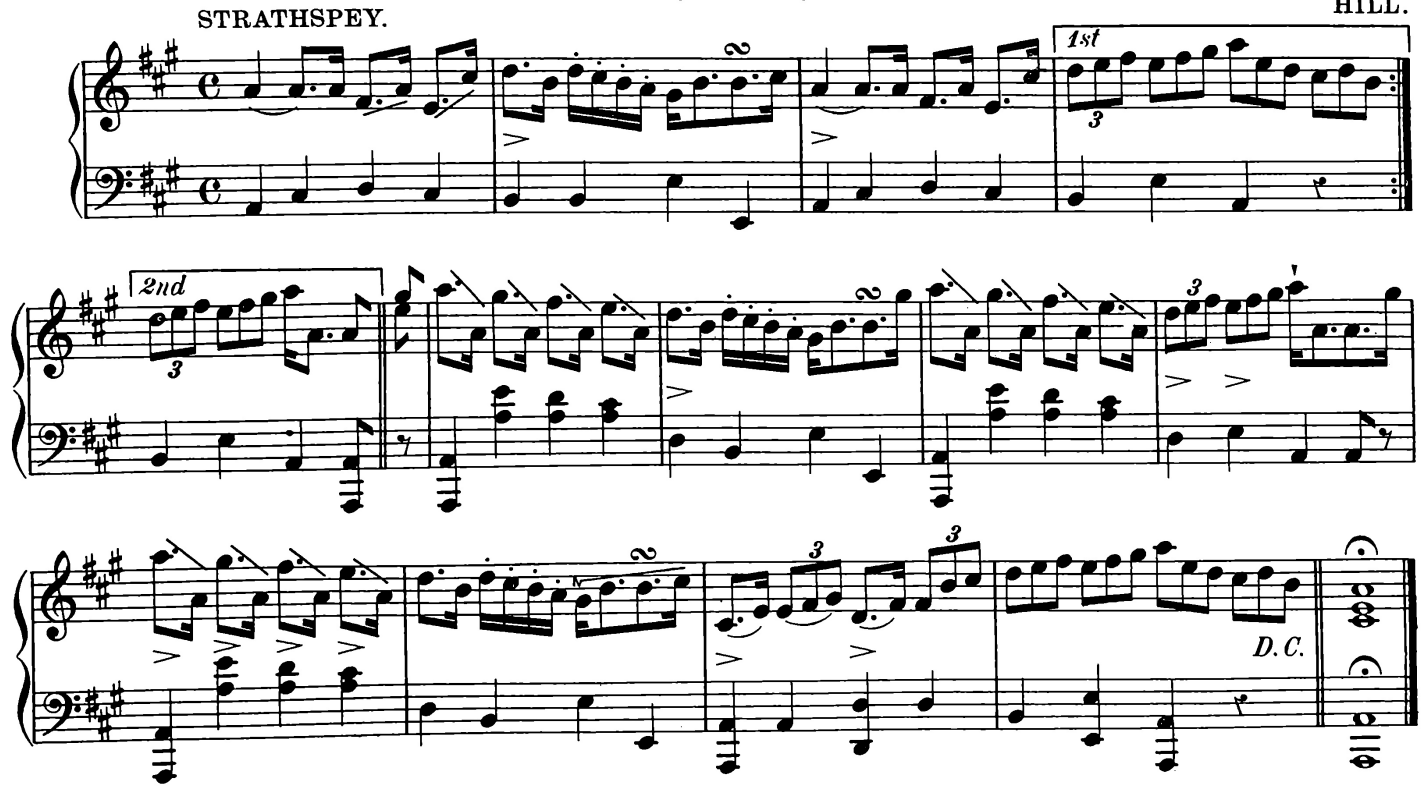
J. SCOTT SKINNER.



EARL GREY.

STRATHSPEY.

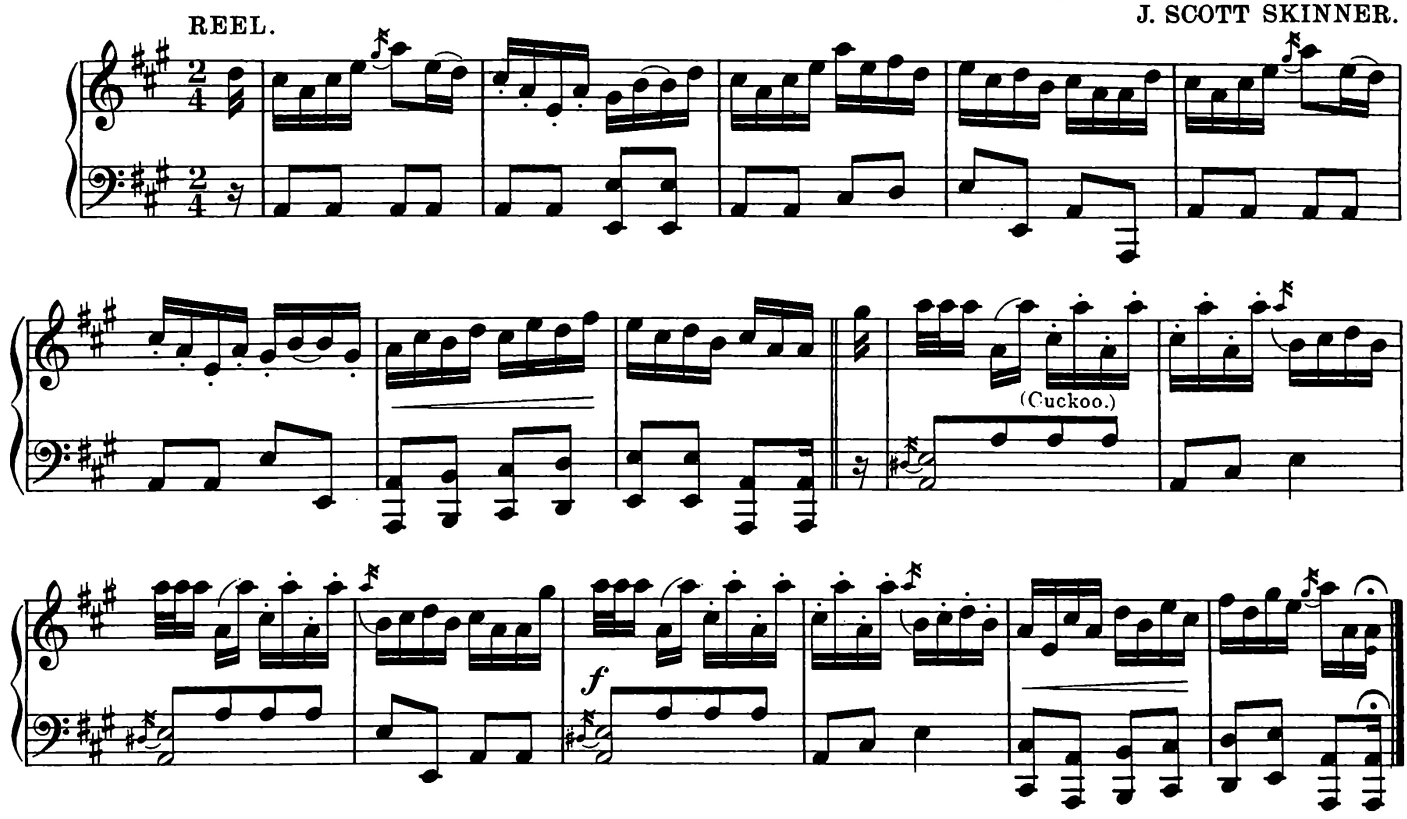
HILL.



THE LEFT-HANDED FIDDLER.

REEL.

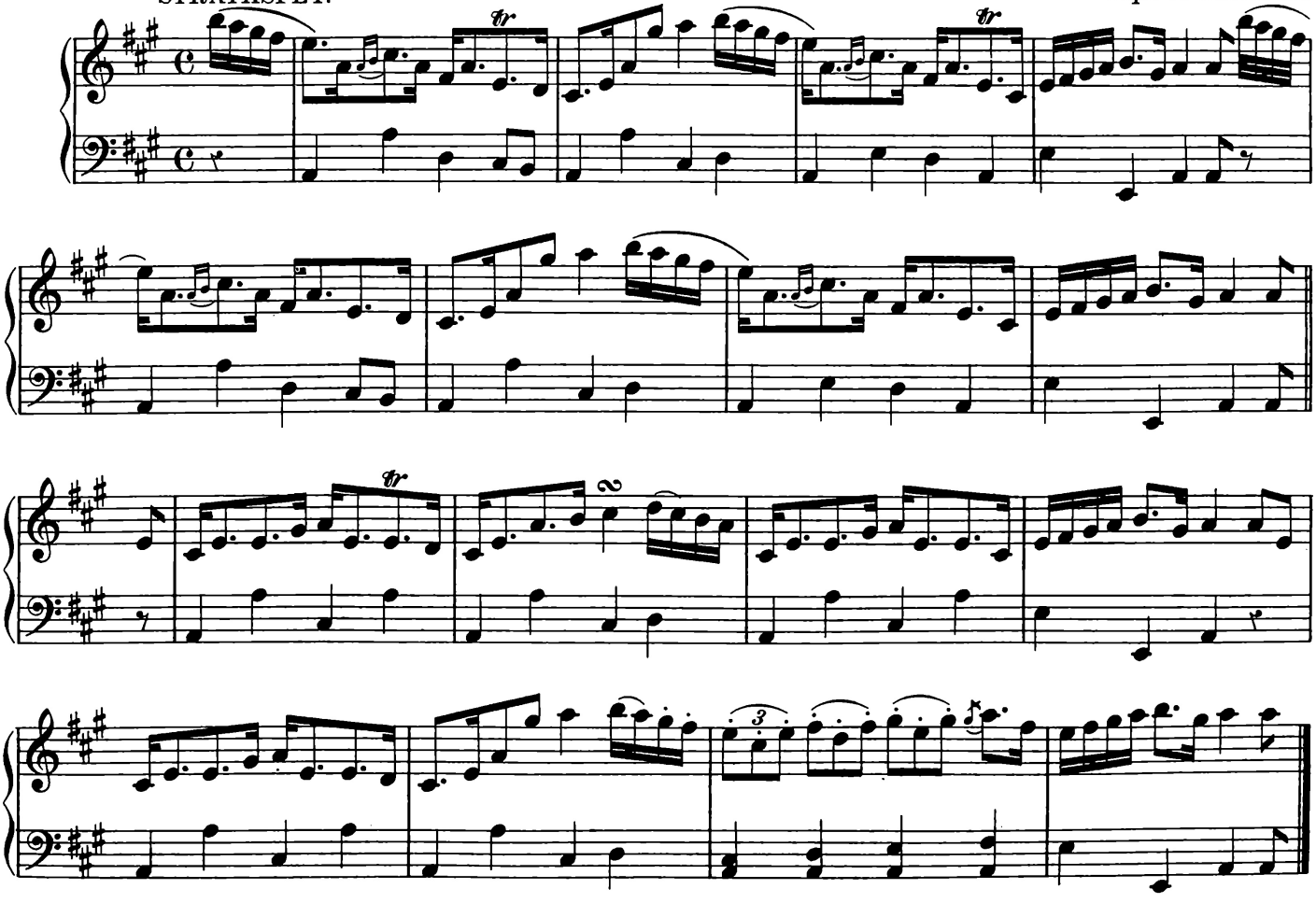
J. SCOTT SKINNER.



HUNTLY'S WEDDING MEDLEY.

STRATHSPEY.

Capt. S. FRASER.

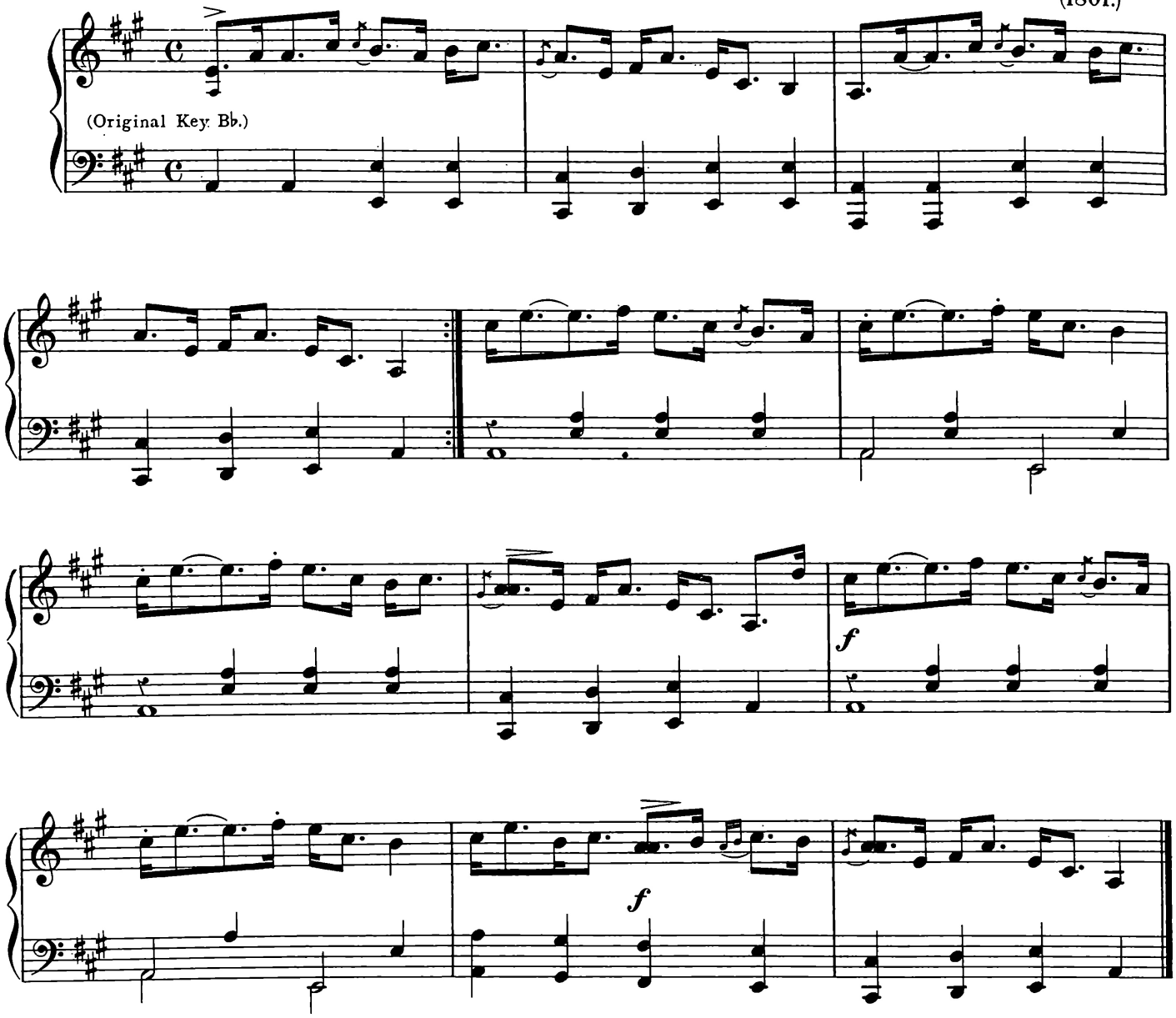


WELCOME WHISKY BACK AGAIN.

STRATHSPEY.

NIEL GOW.
(1801.)

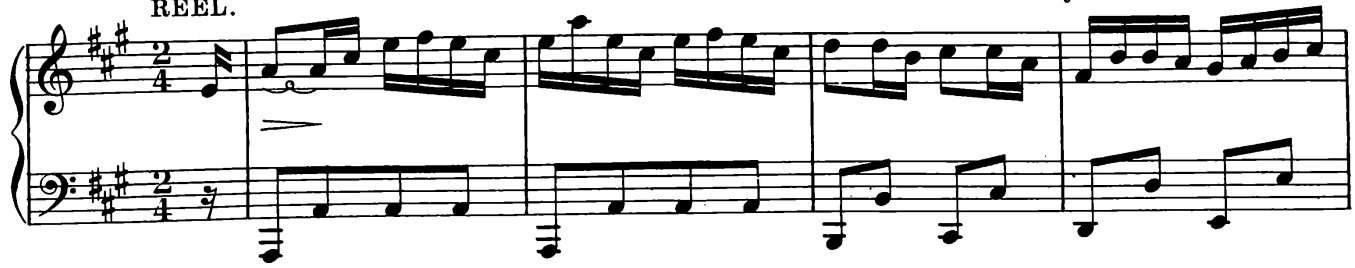
(Original Key Bb.)

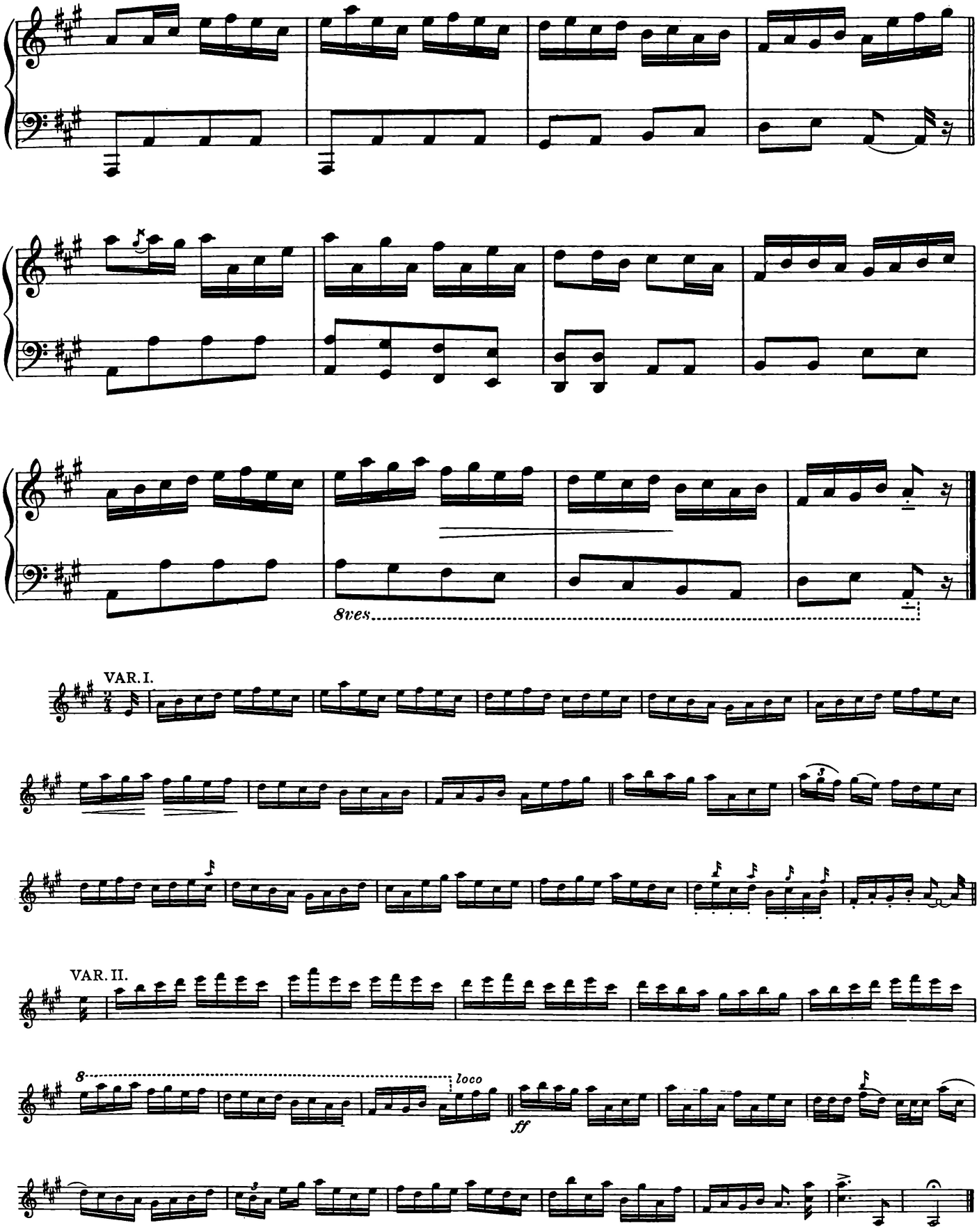


SPEED THE PLOUGH
or
The Naval Pillar.

JOHN MOREHEAD.
Variations by J. SCOTT SKINNER.

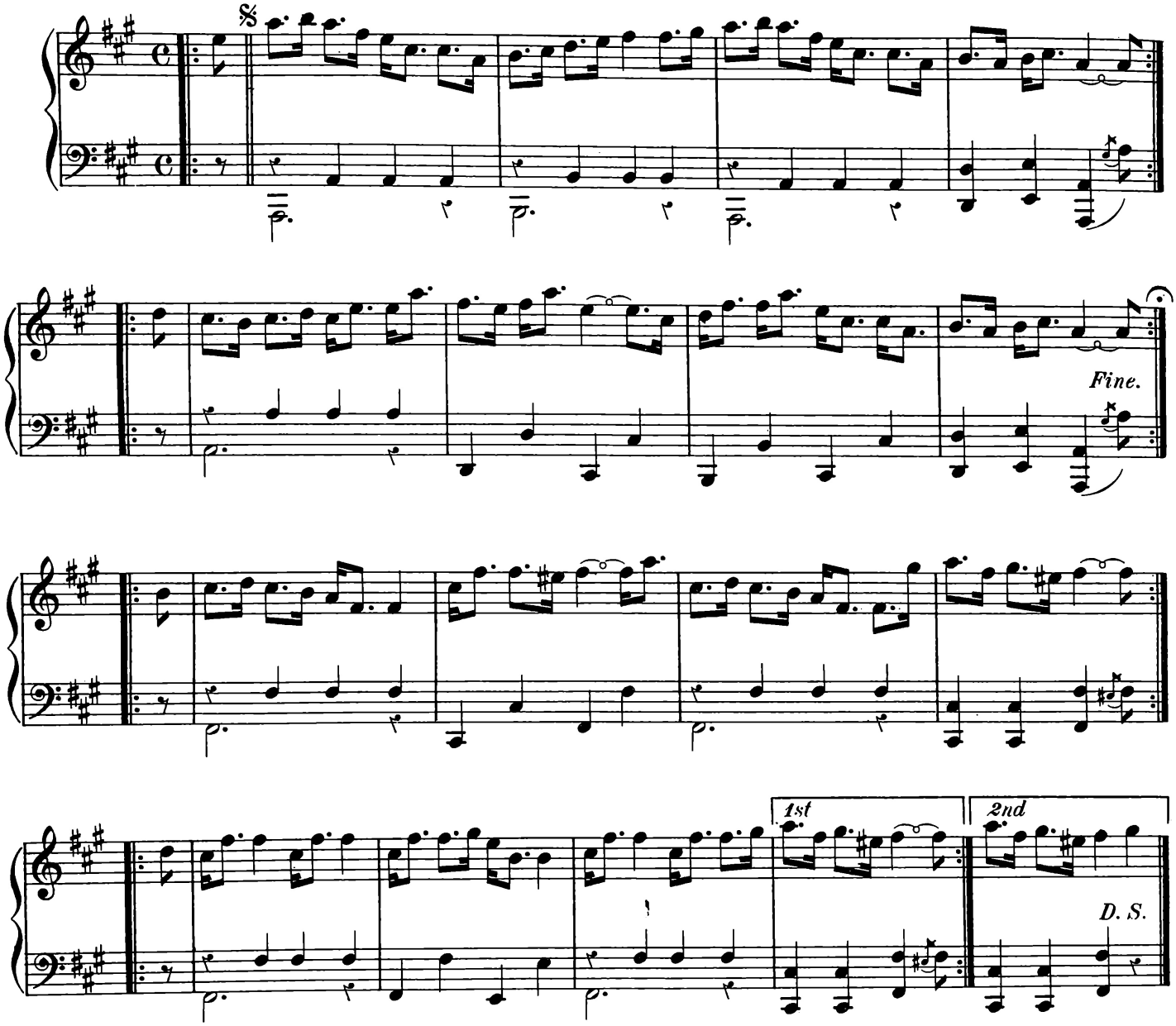
REEL.




8ves
VAR. I.
VAR. II.
8
loco
ff

LEBURN'S HIGHLAND BAGPIPE.

STRATHSPEY.



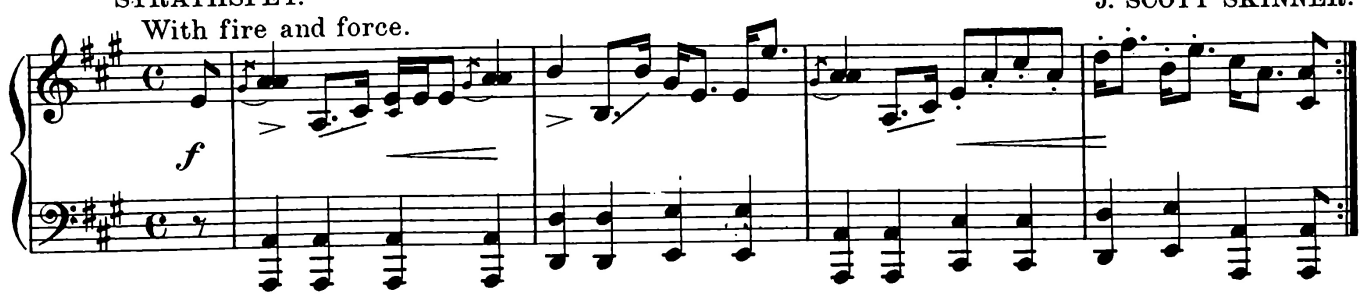
DORSINCILLY.

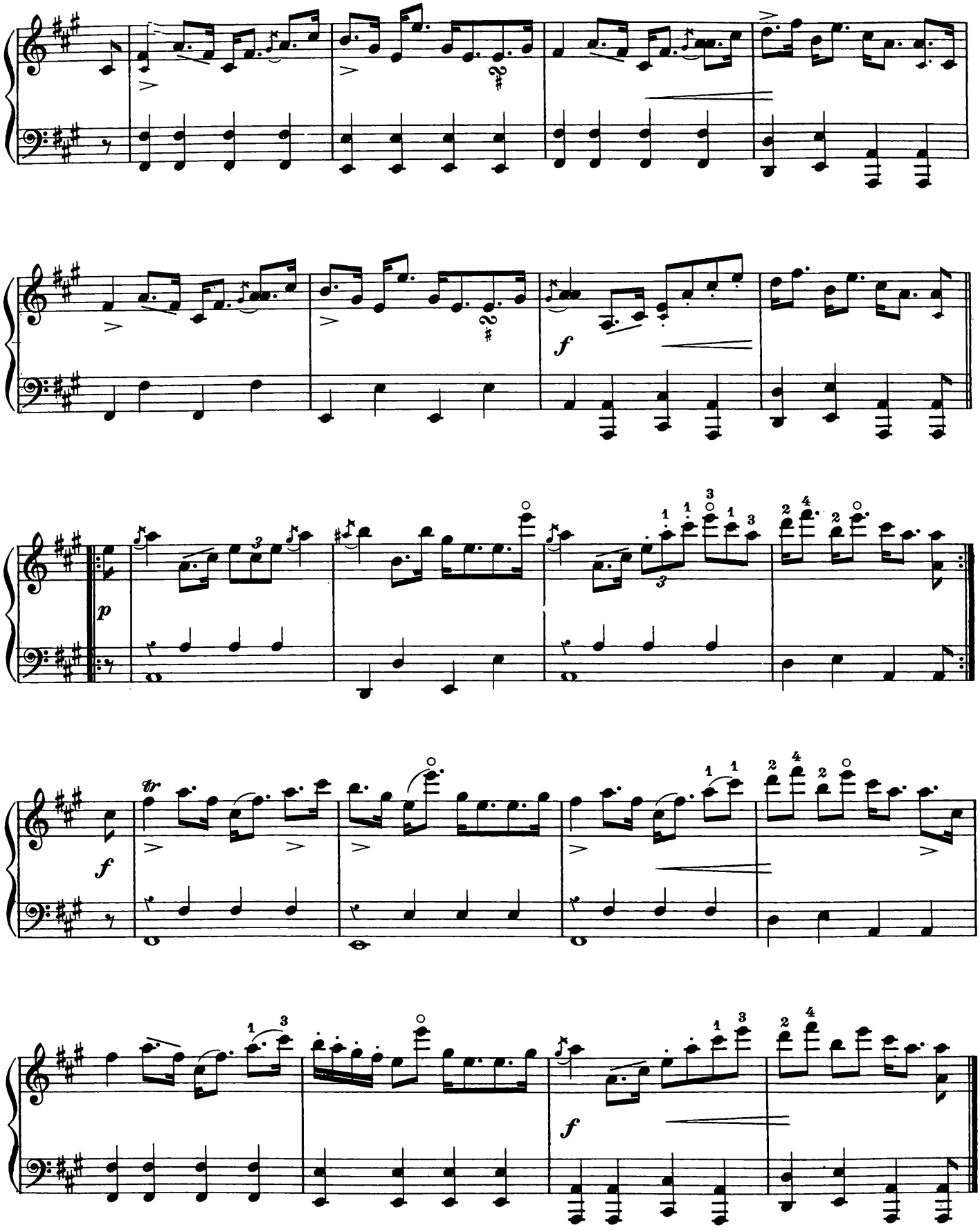
(The End of the Valley.)

STRATHSPEY.

J. SCOTT SKINNER.

With fire and force.

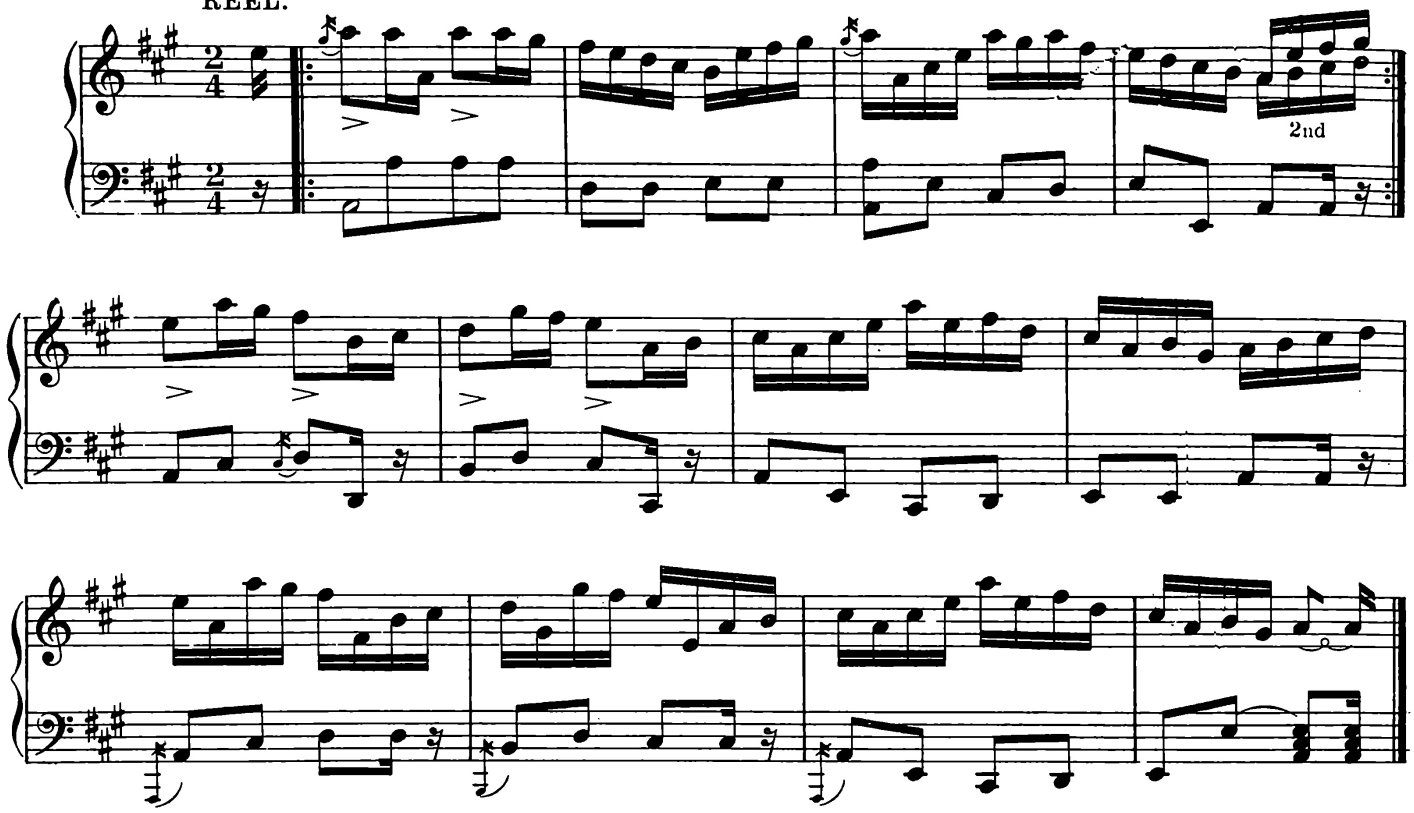



f
p
f
f

THE STRATHBOGIE EDITOR.

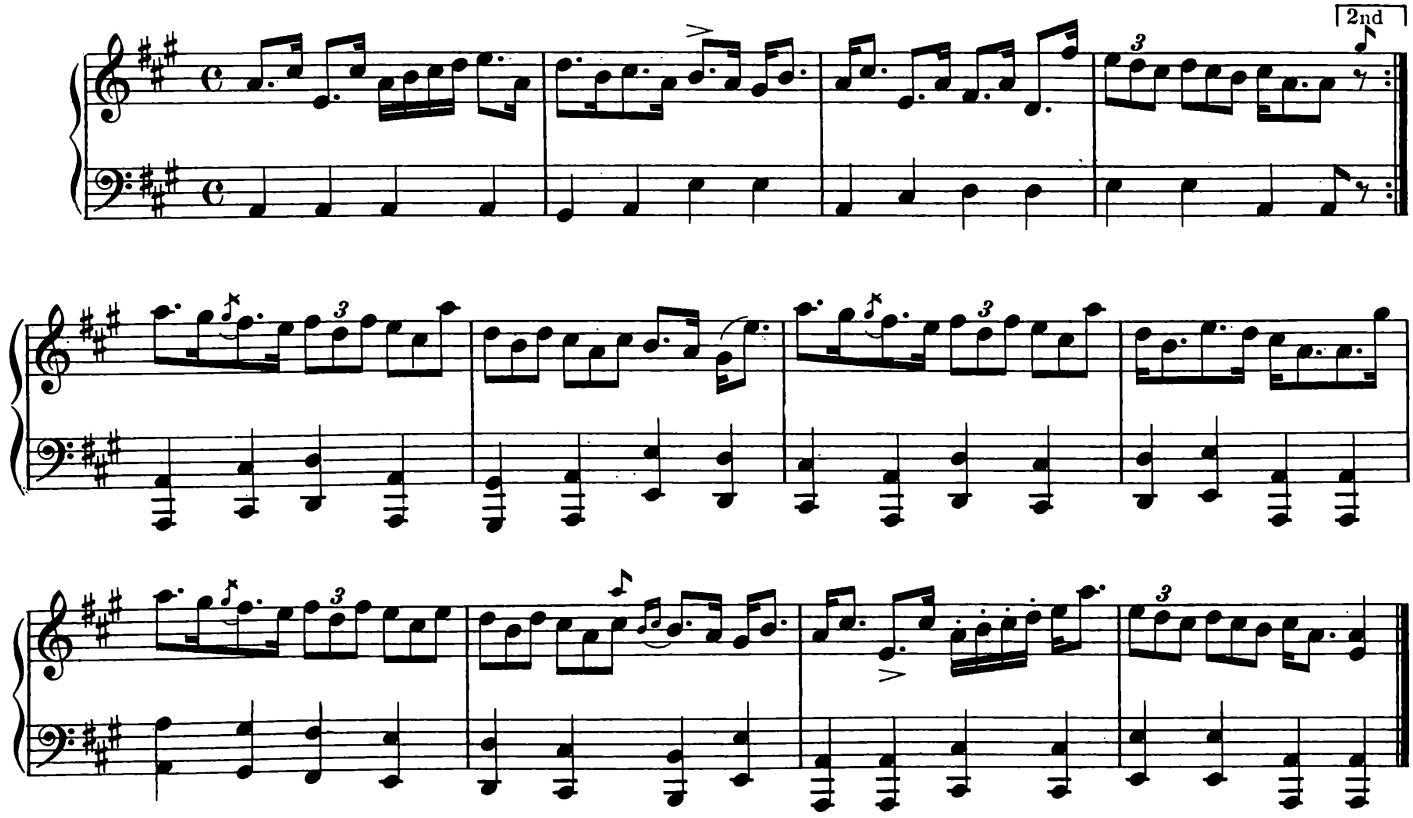
REEL.

J. SCOTT SKINNER.



Wm. MAC HARDY'S STRATHSPEY.

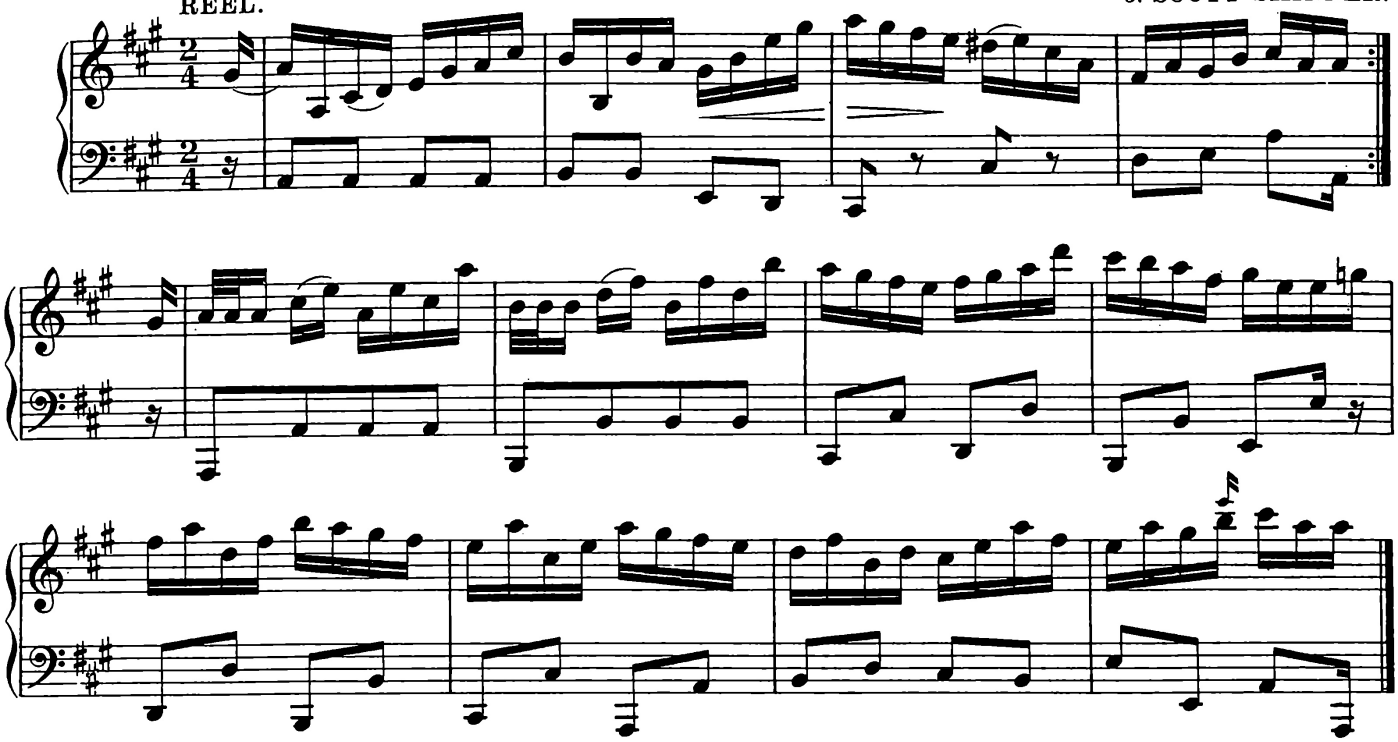
J. SCOTT SKINNER.



Dr. SHAW.

REEL.

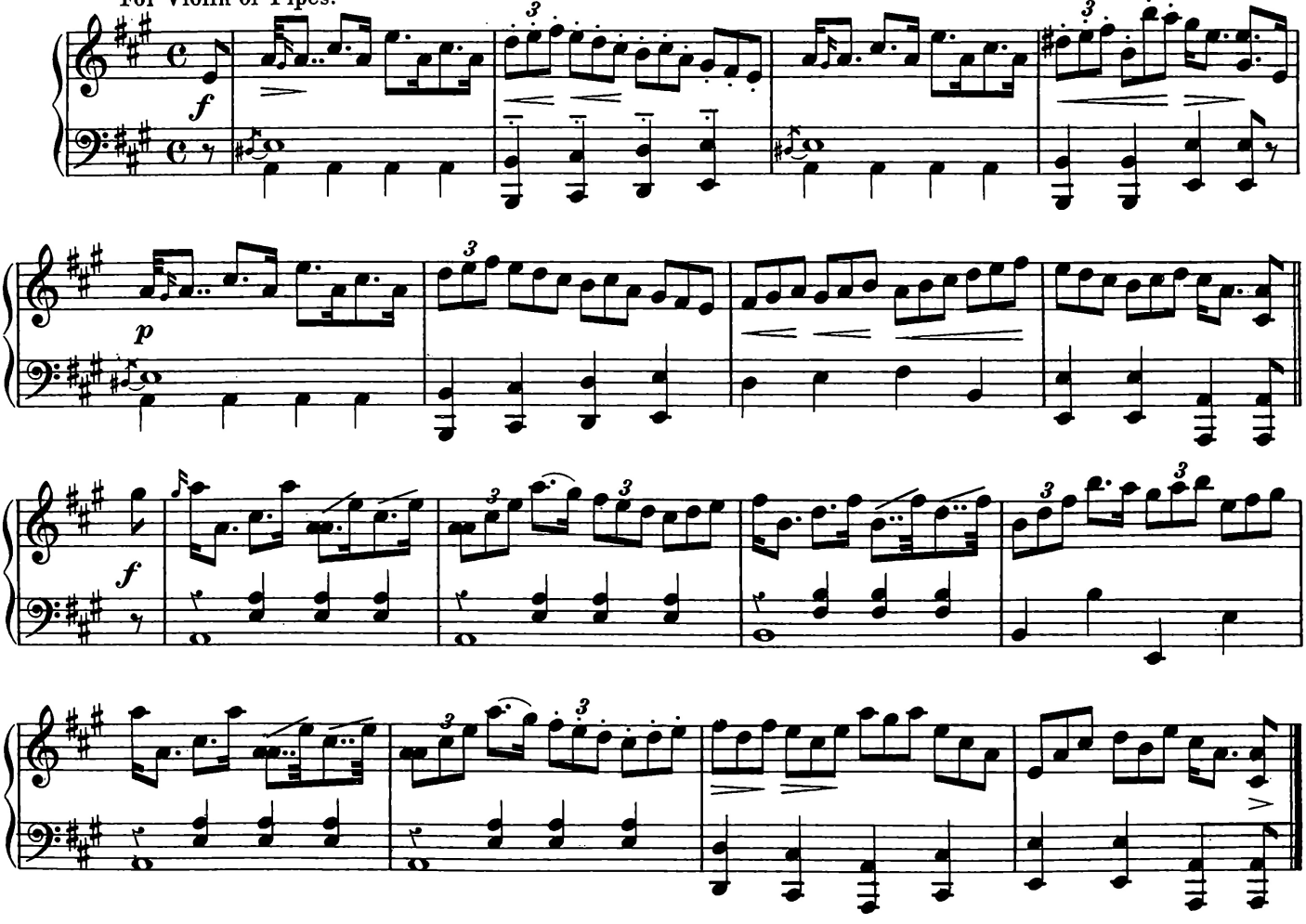
J. SCOTT SKINNER.



ROSE WOOD'S DIRK.

STRATHSPEY
For Violin or Pipes.

J. SCOTT SKINNER.



THE BAKER.

REEL.

J. SCOTT SKINNER.

1st

2nd

More force and fire.

furiously ff

INVERARAY CASTLE.

STRATHSPEY.

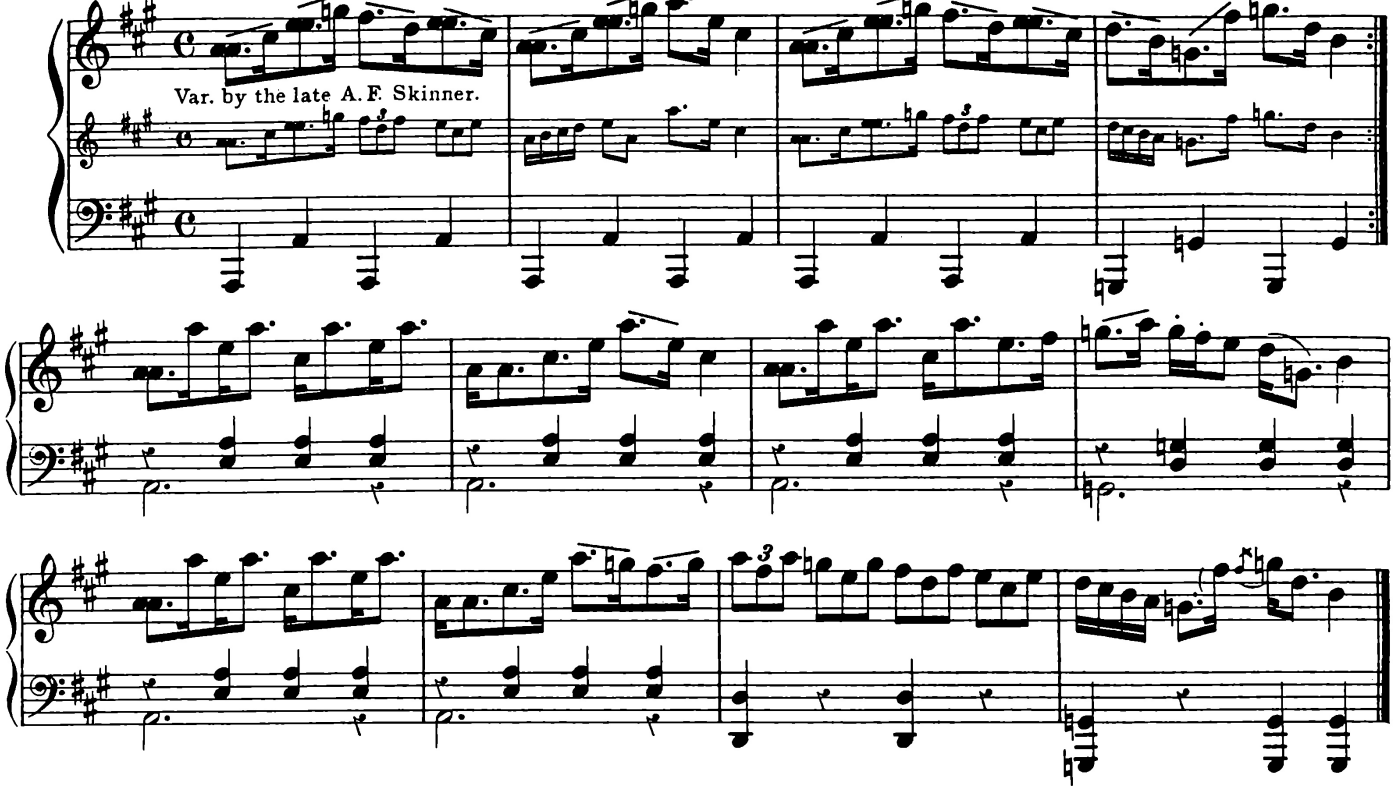
From Capt. S. Fraser's Collection.

THE BRIG O' PERTH.

STRATHSPEY.

DONALD DOW.
(1732-1783.)

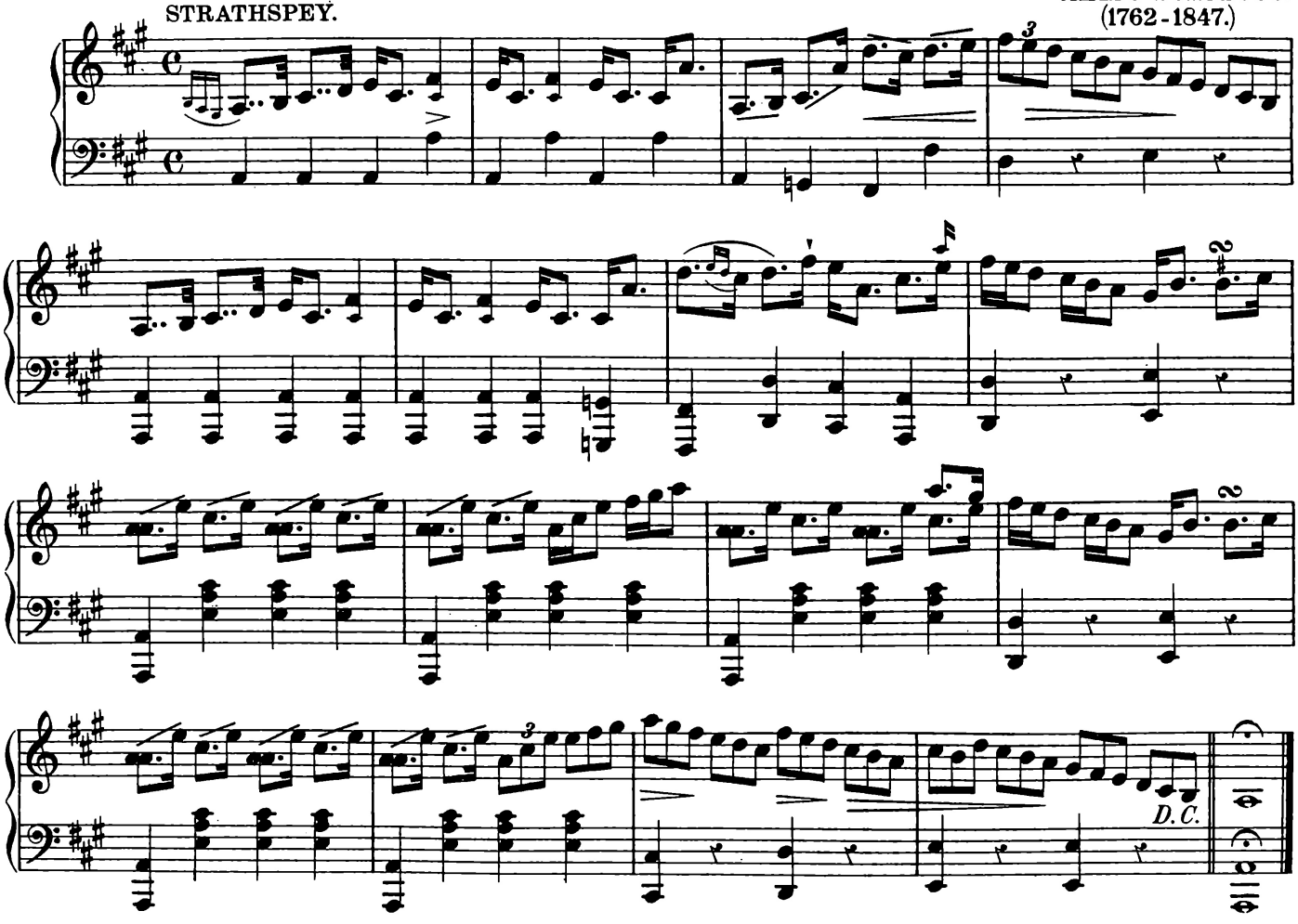
Var. by the late A. F. Skinner.



SOUTH OF THE GRAMPIANS.

STRATHSPEY.

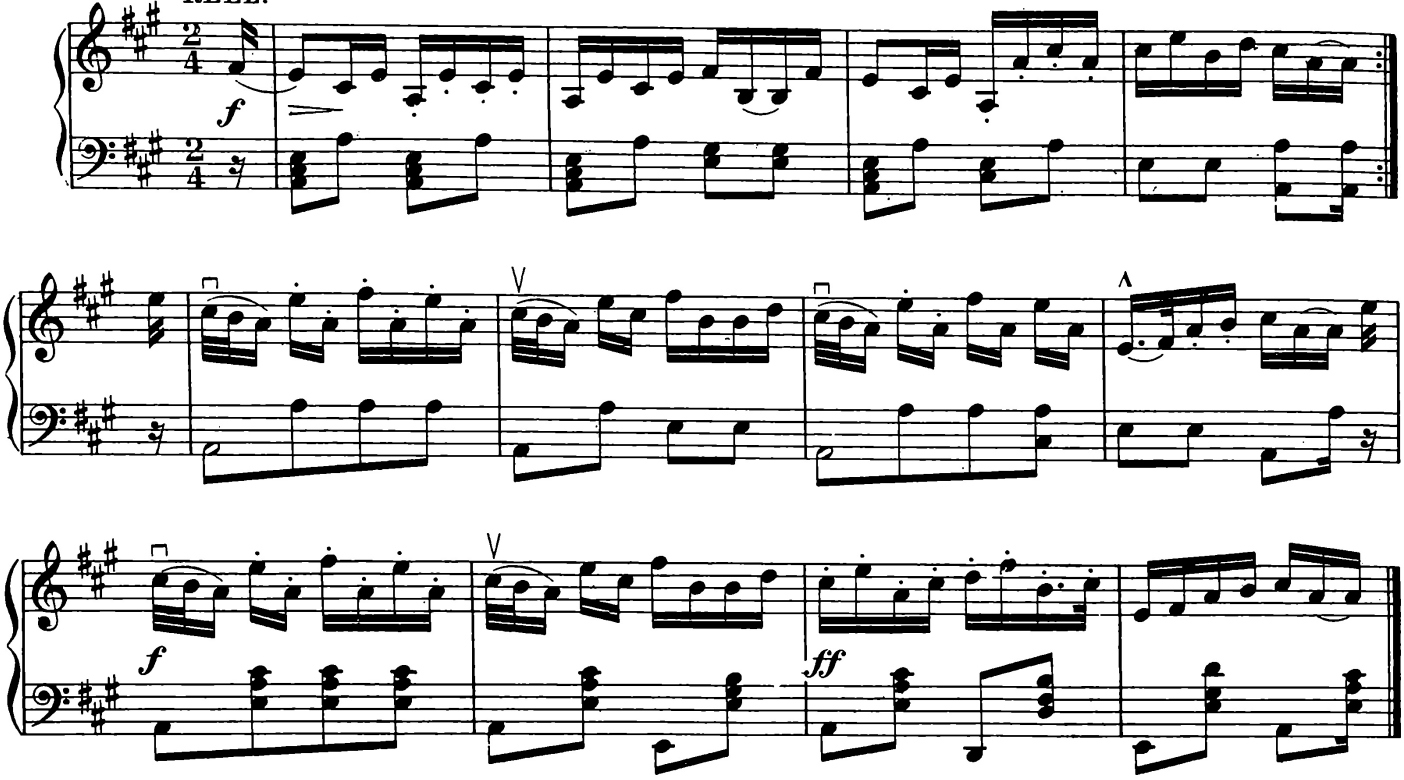
JAMES PORTEOUS.
(1762-1847.)



THE PERTHSHIRE HUNT.

REEL.

Miss STIRLING of Ardoch.



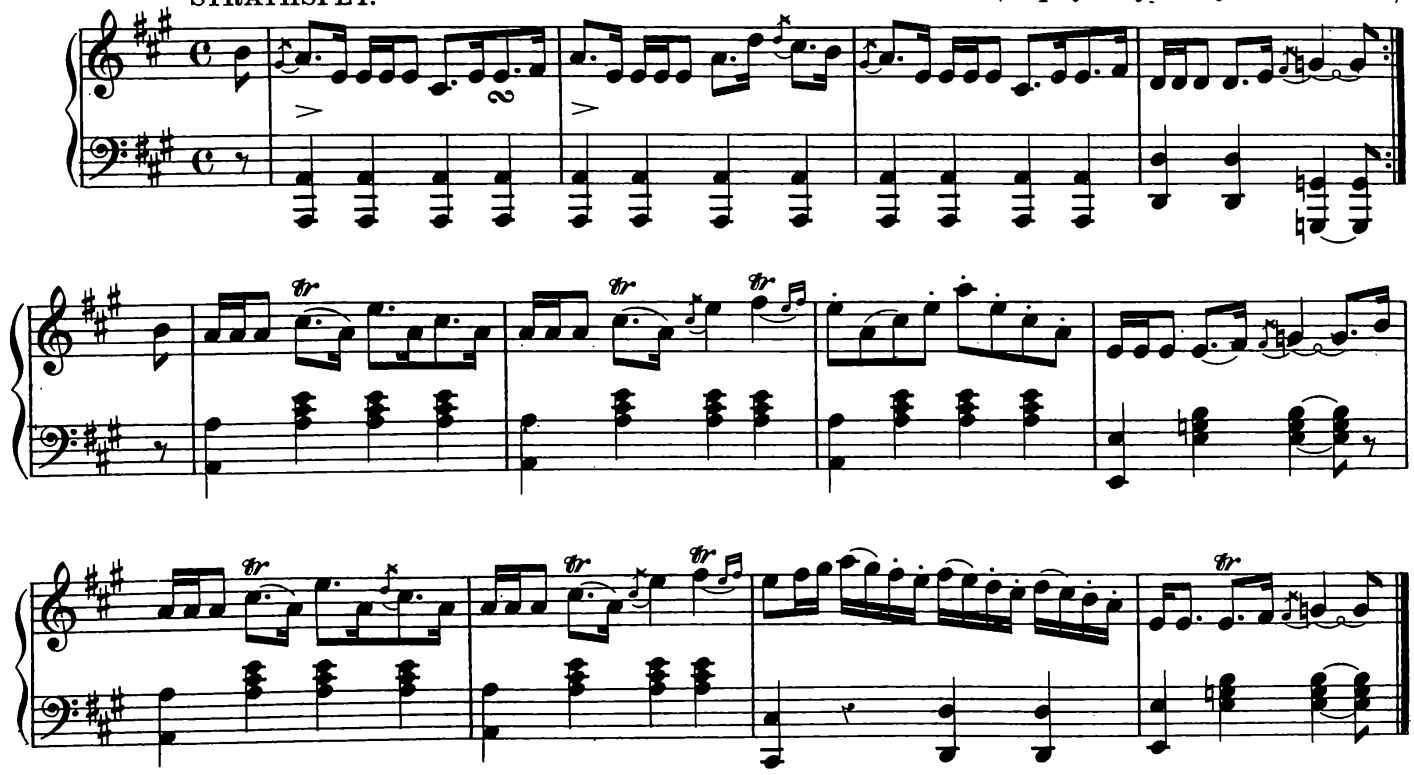
THE LOCH O' FORFAR*

or

Blair's Favourite.

STRATHSPEY.

Wm. ALLAN.
(As played by the Queen's Fiddler.)

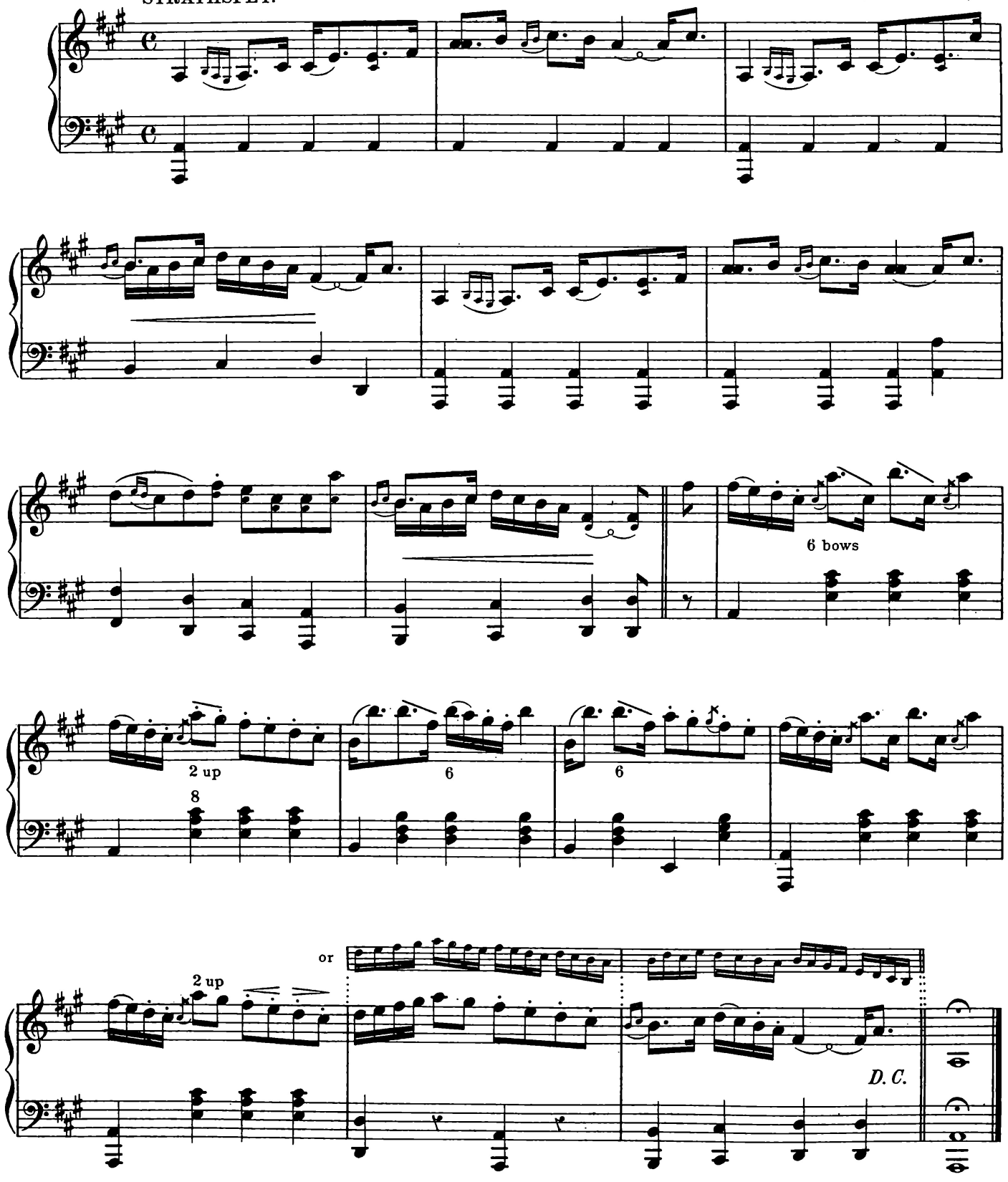


* This tune is sometimes played as a Reel.

THE MARQUIS OF HUNTLY'S FAREWELL.*

Wm. MARSHALL.
(1748 - 1833.)

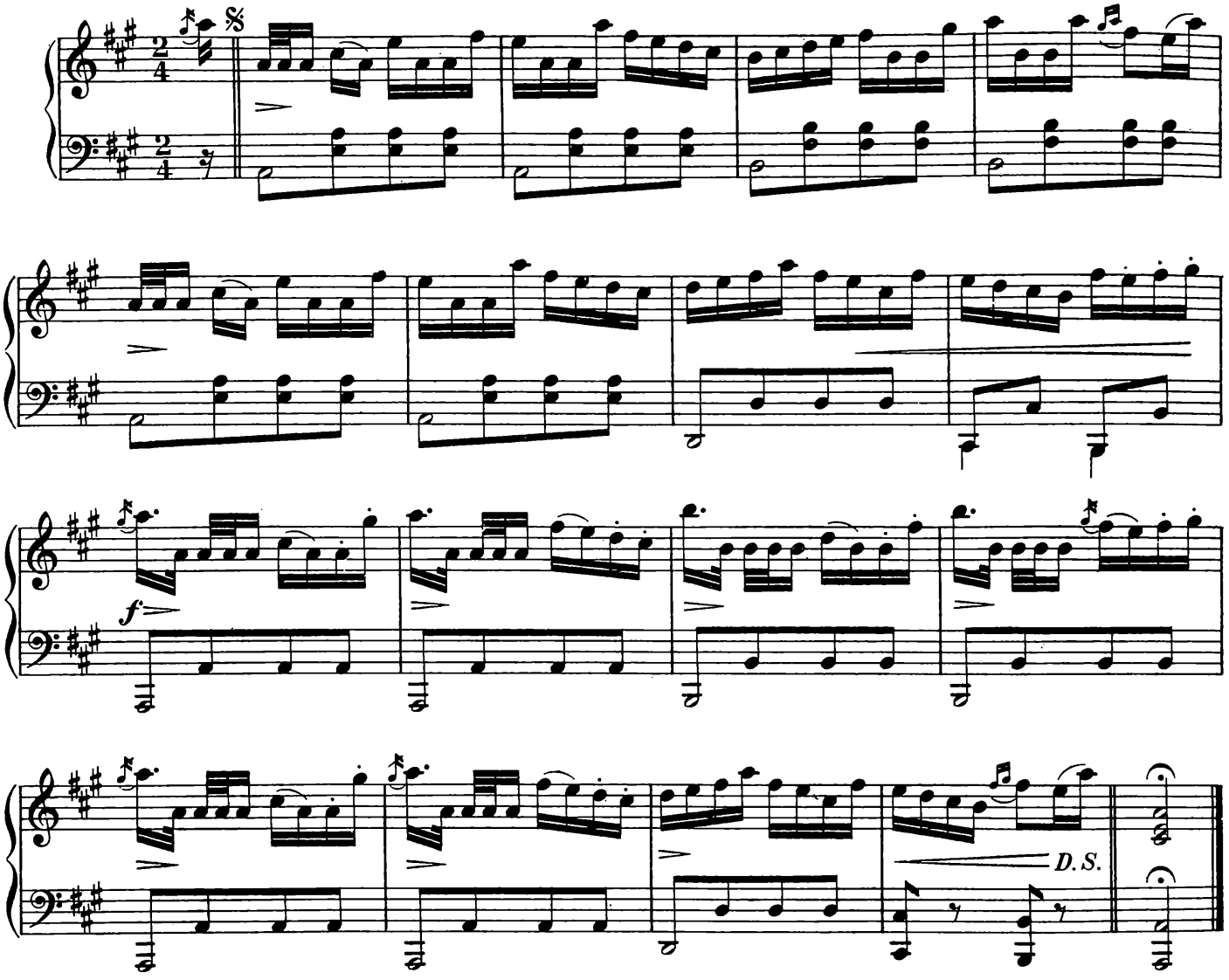
STRATHSPEY.



* As played by J. Scott Skinner in the Violin Competition at Inverness, Sep. 1863, when he gained the first place.

THE MARQUIS OF TULLYBARDINE'S REEL.

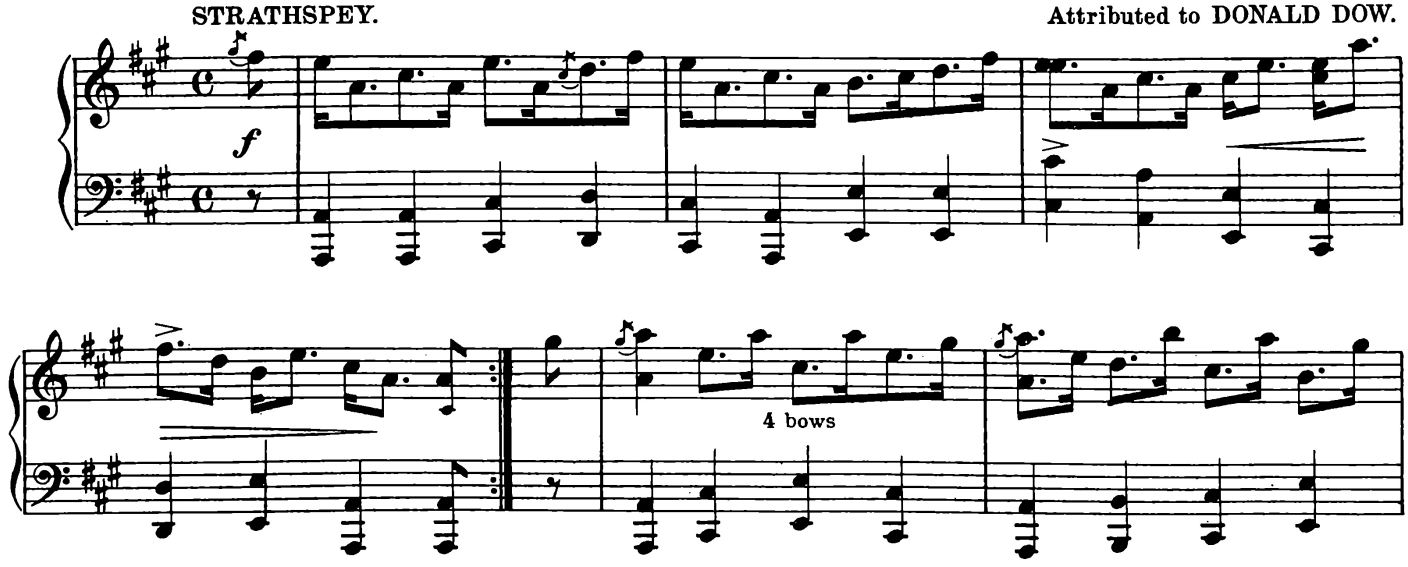
SCOTT SKINNER'S Set.

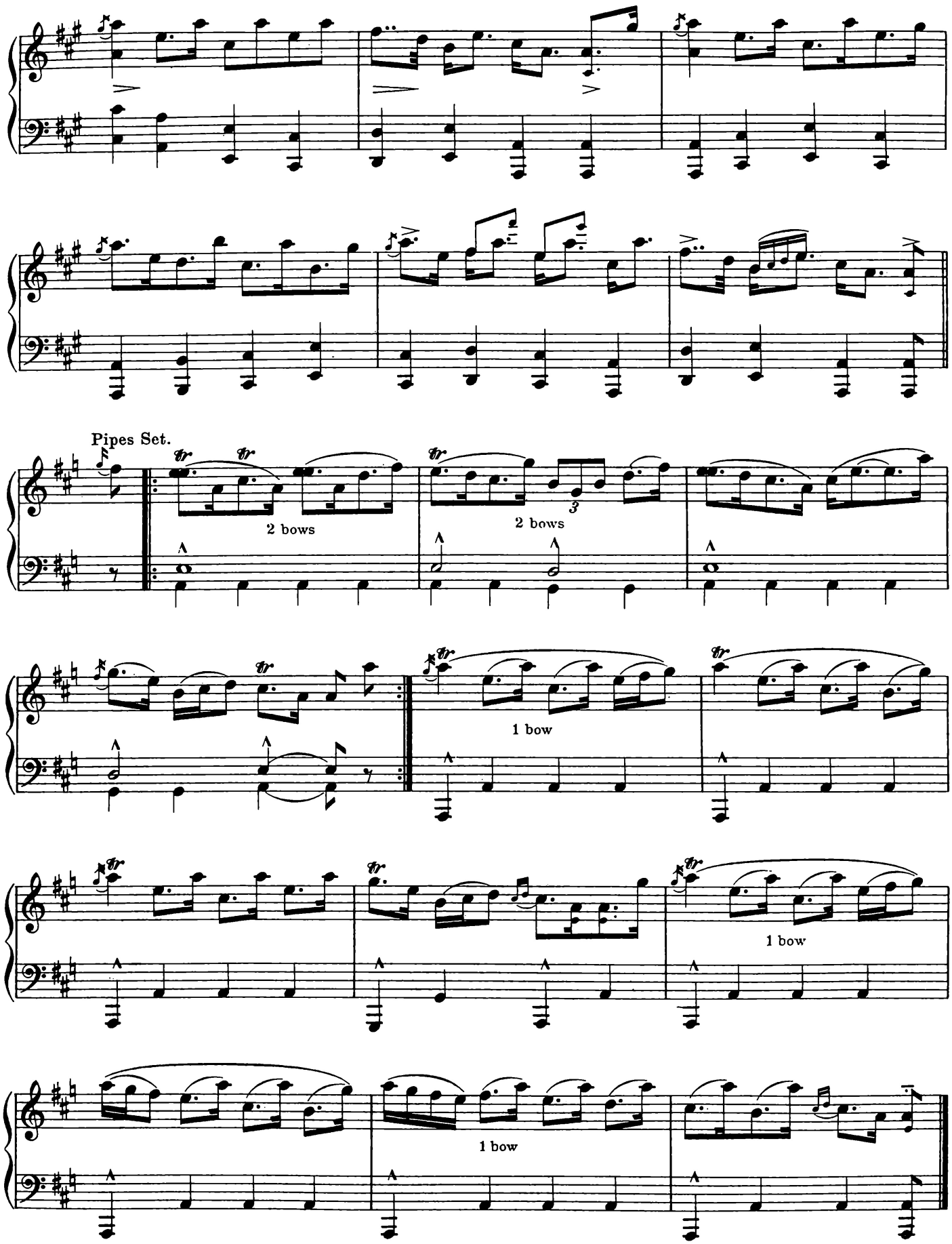


MONYMUSK.

STRATHSPEY.

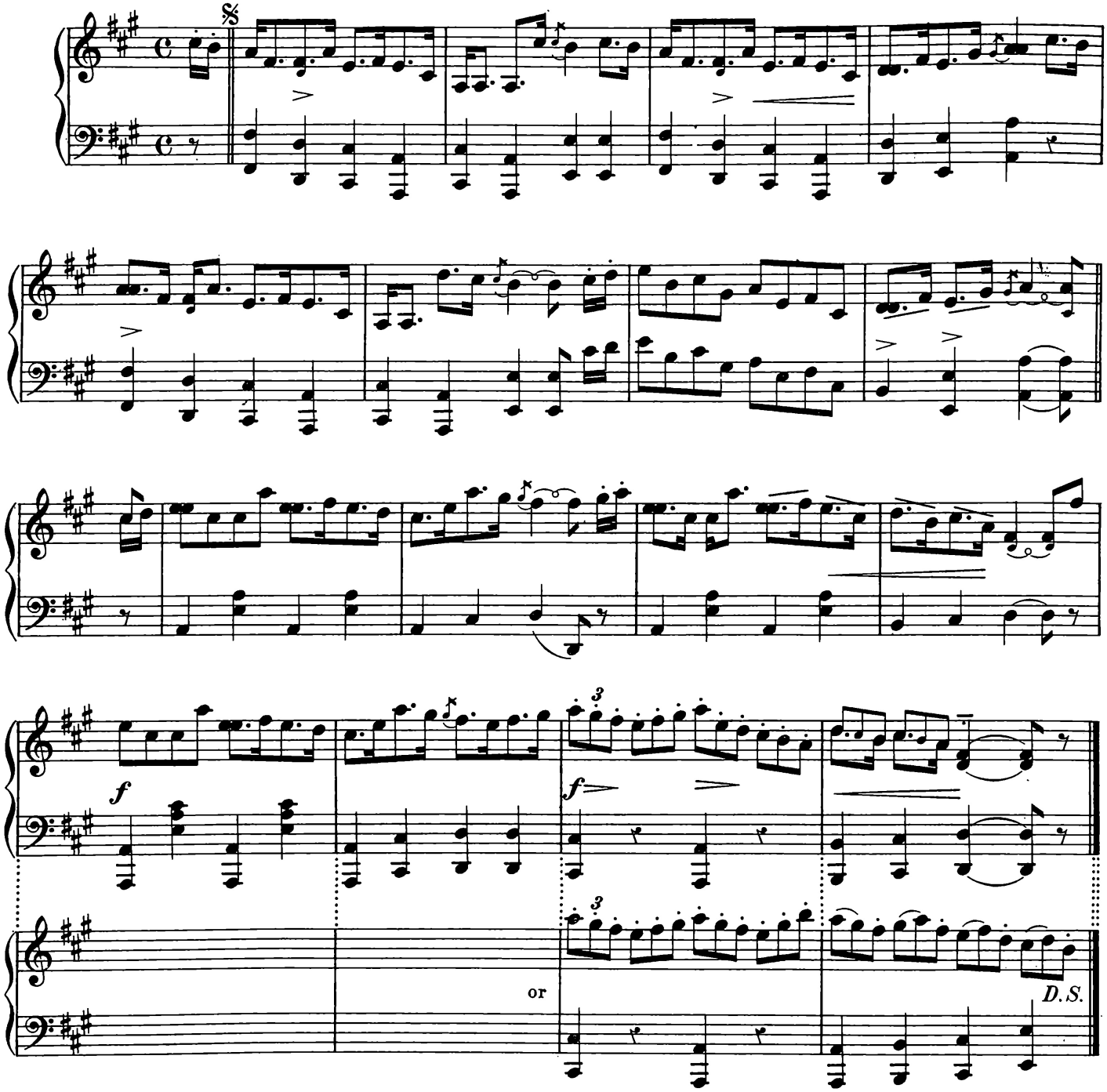
Attributed to DONALD DOW.




Pipes Set.
2 bows
2 bows
1 bow
1 bow
1 bow

THE MILLER O' DRONE.

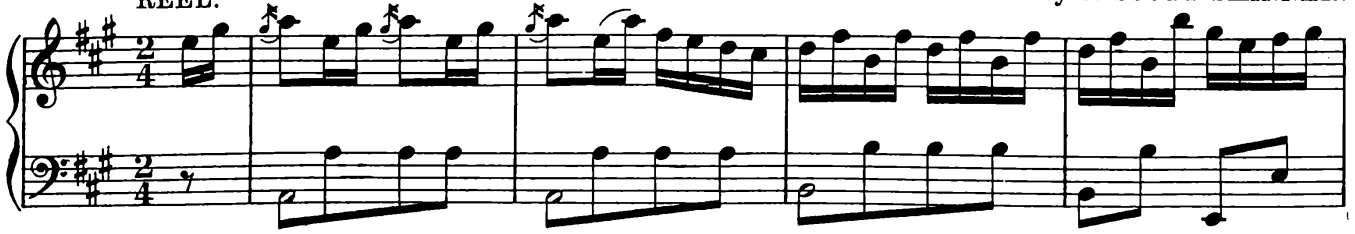
STRATHSPEY.

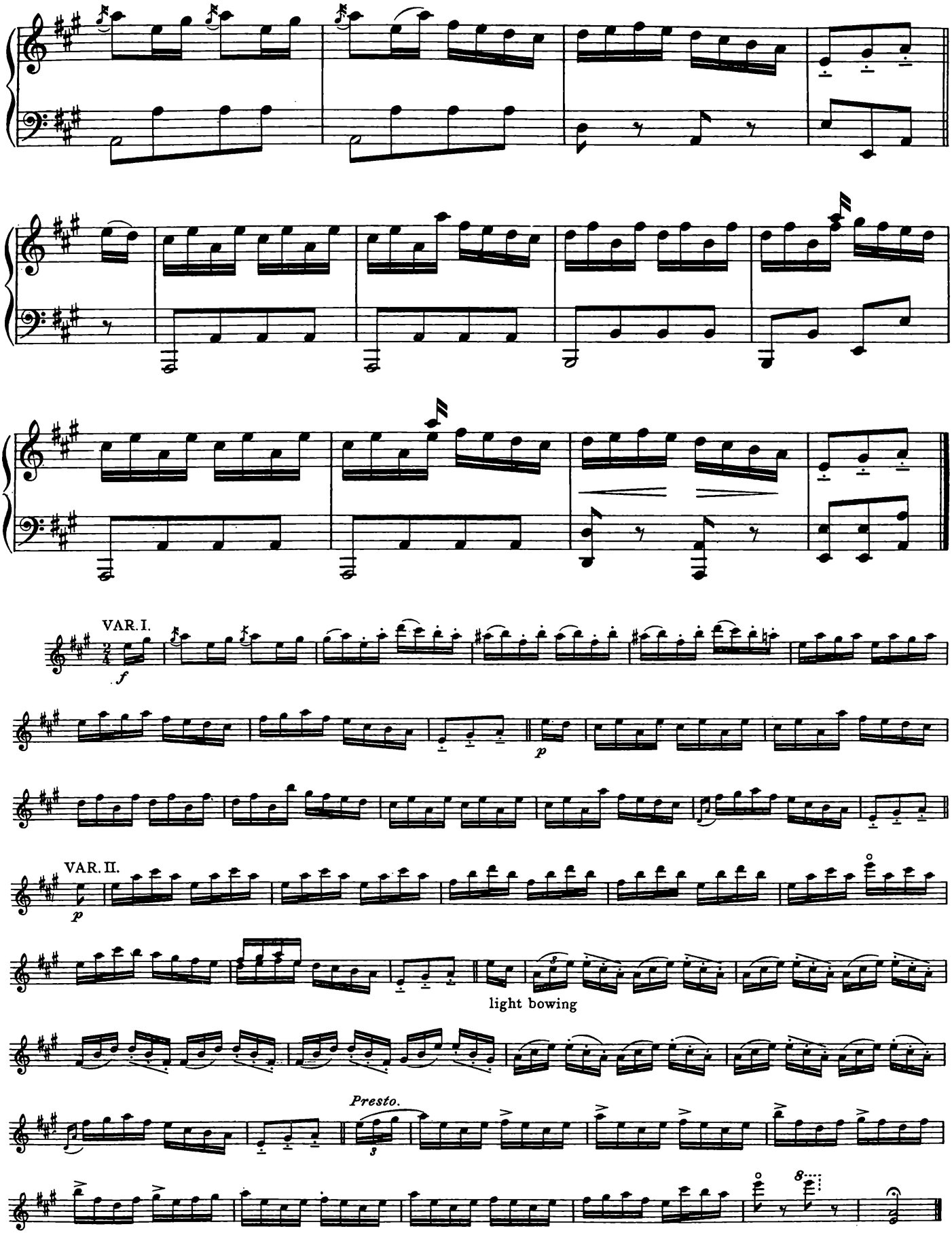


THE DEIL AMONG THE TAILORS.

REEL.

Variations by J. SCOTT SKINNER.



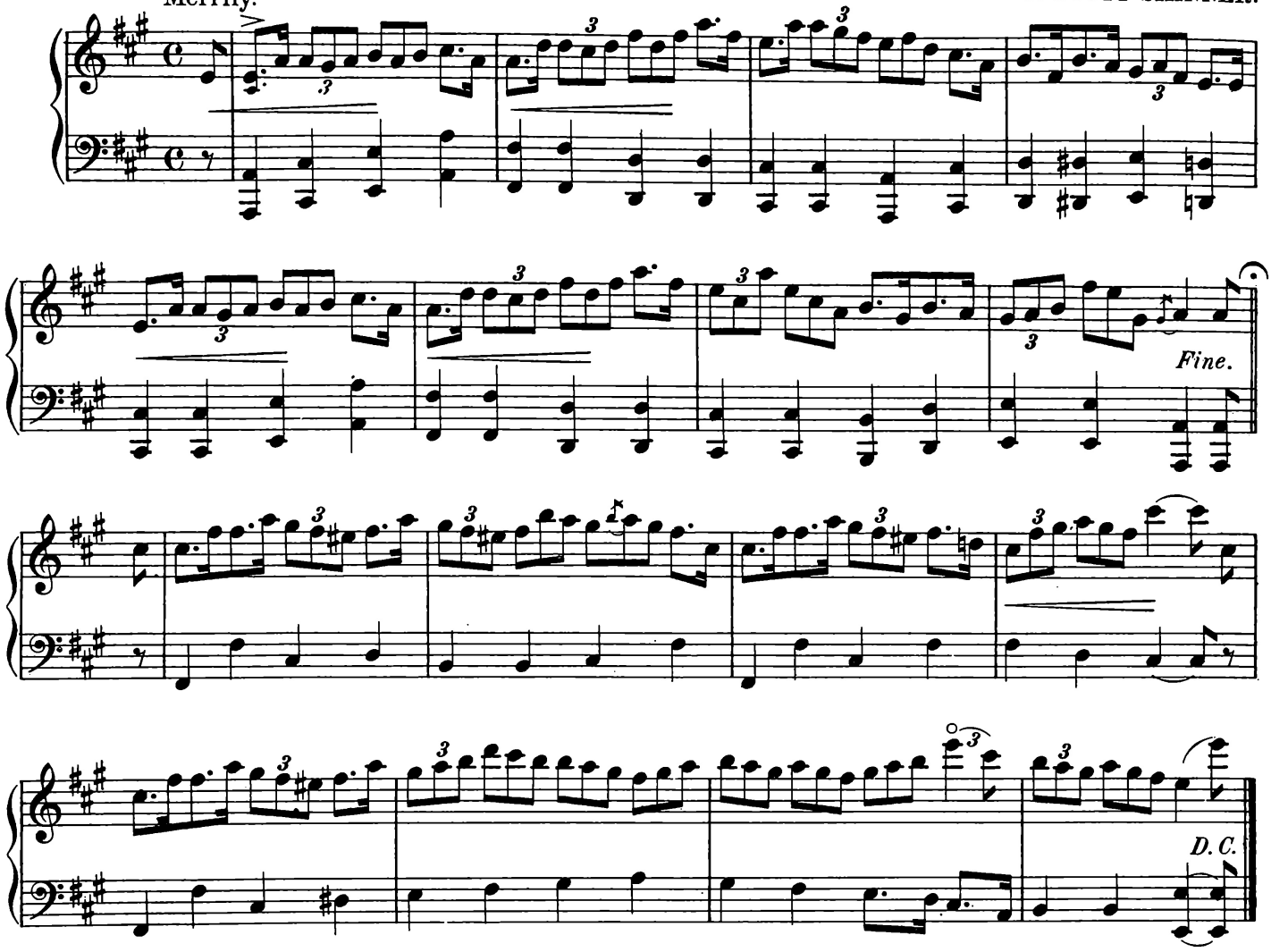

VAR. I.
f
p
VAR. II.
p
light bowing
Presto.
3
8

THE GATHERIN' O' THE GUNNS.

JIG STRATHSPEY.

Merrily.

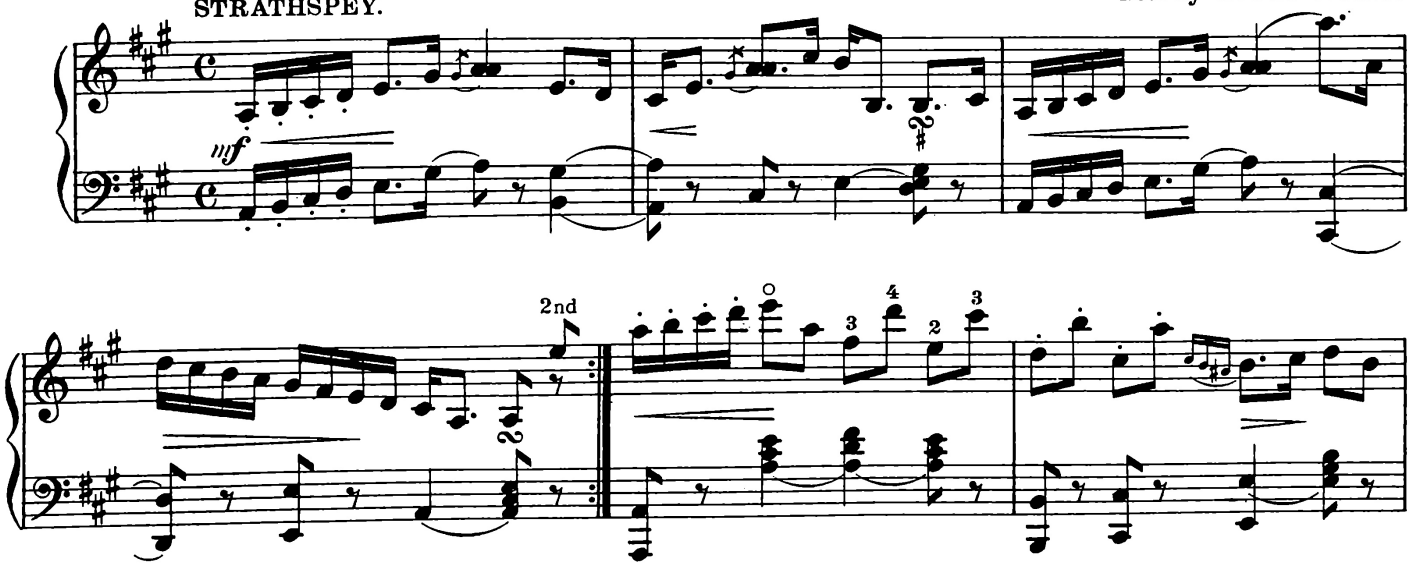
J. SCOTT SKINNER.

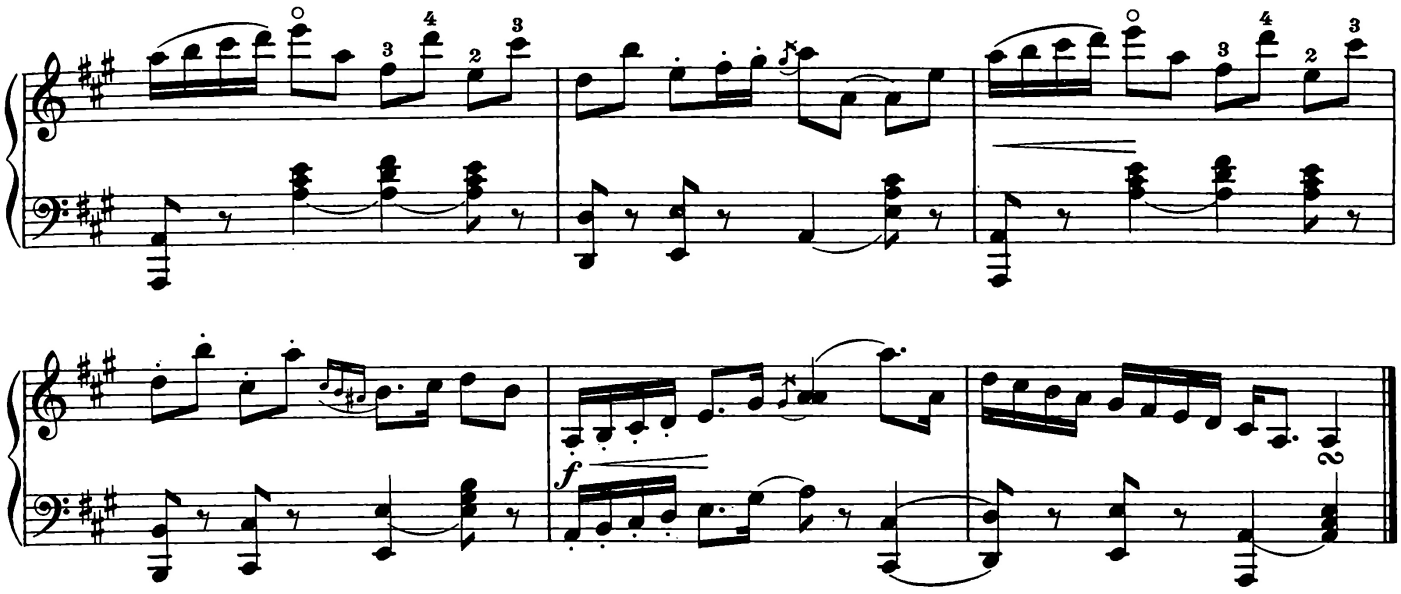


HAPPY TOM.

STRATHSPEY.

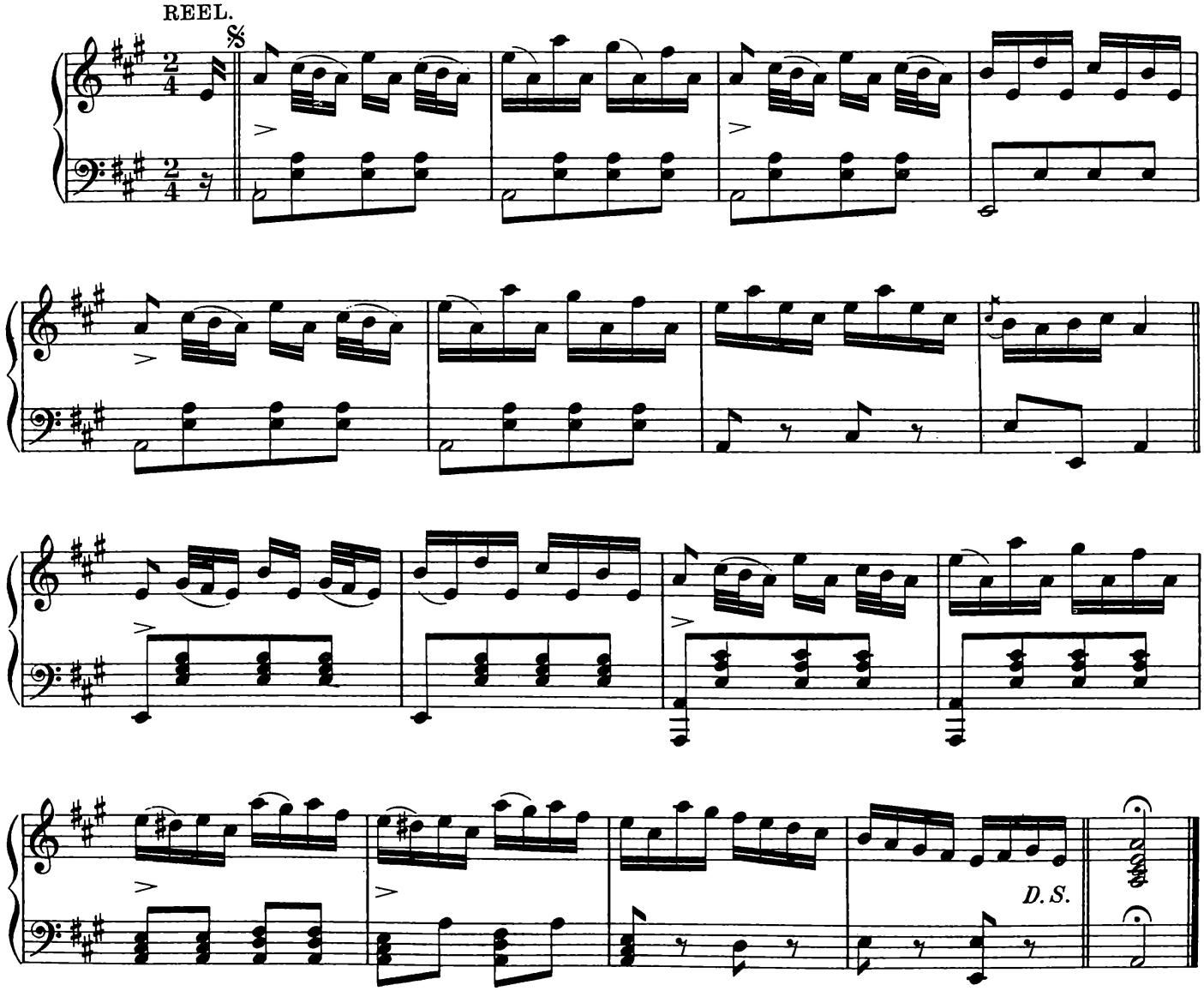
J. SCOTT SKINNER.
Arr. by GAVIN GREIG.





TIMOUR THE TARTAR.

REEL.

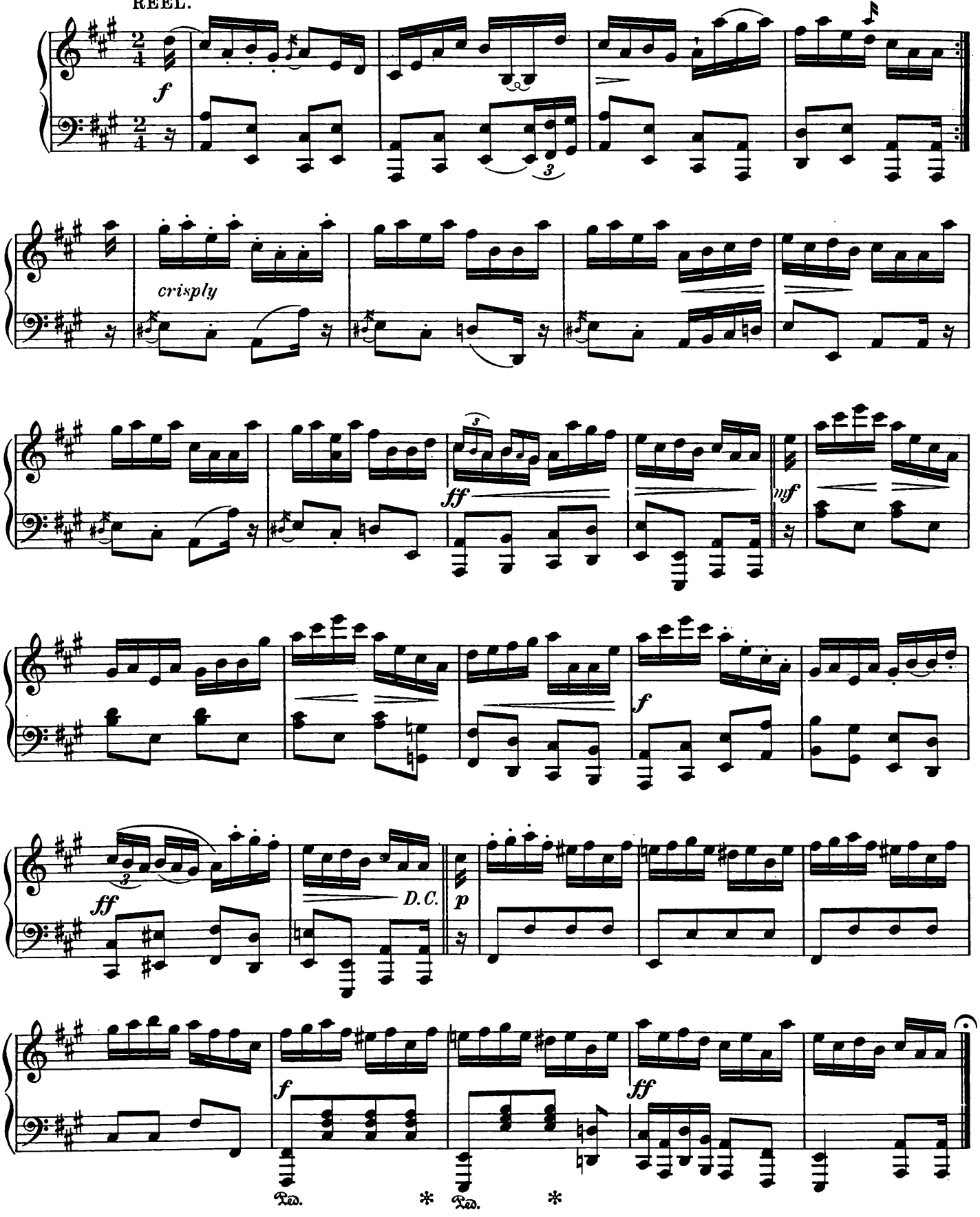


THE HURRICANE.

(Nov. 17th 1893.)

J. SCOTT SKINNER.
Arr. by GAVIN GREIG.

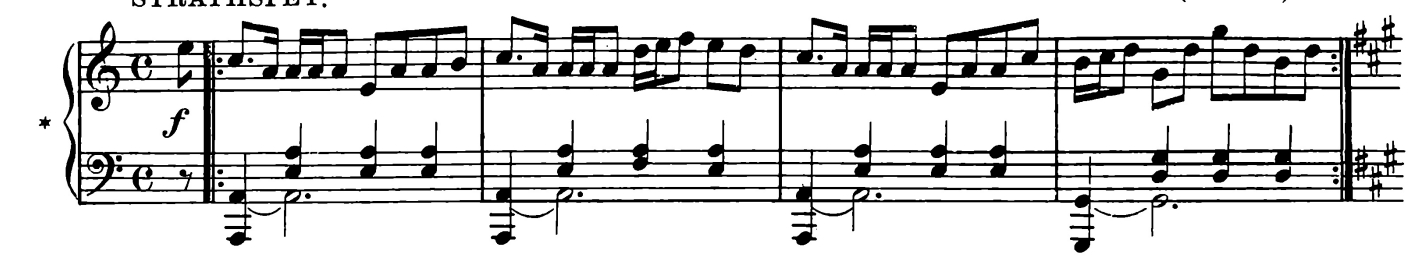
REEL.



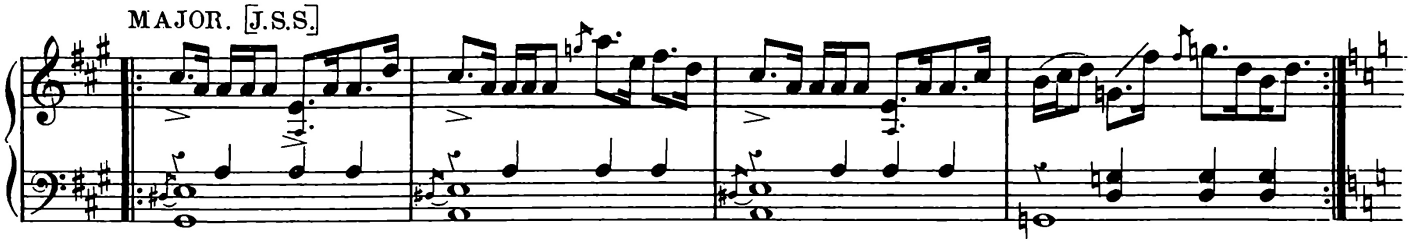
ATHOLE BROSE
or
Buckingham House.

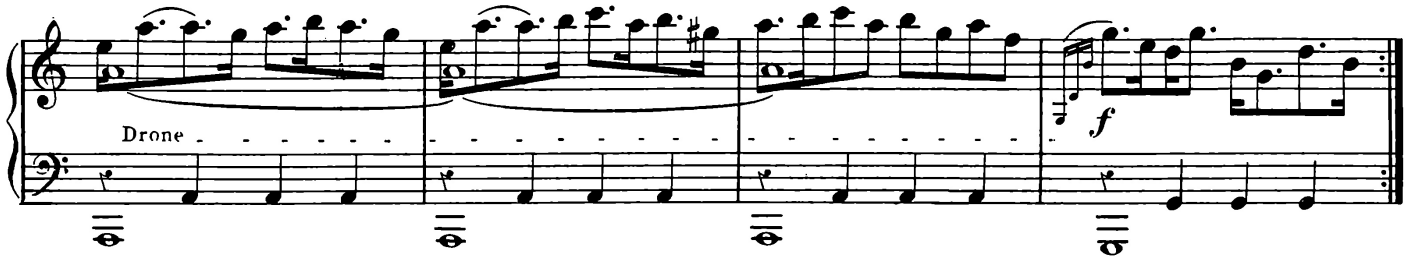
ABRAHAM MACINTOSH.
(1769 - ?)

STRATHSPEY.

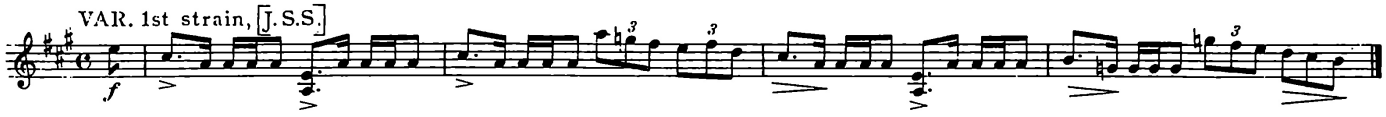


MAJOR. [J.S.S.]



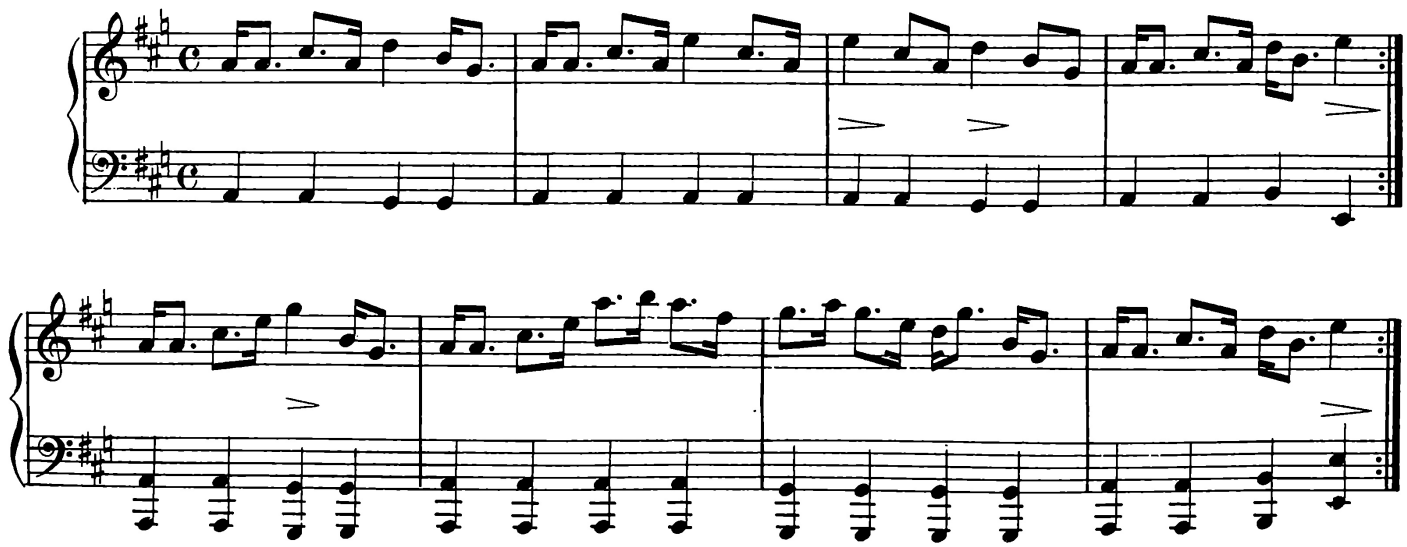


VAR. 1st strain, [J.S.S.]



GHILLIE CALLUM
or
Sword Dance.

OLD.



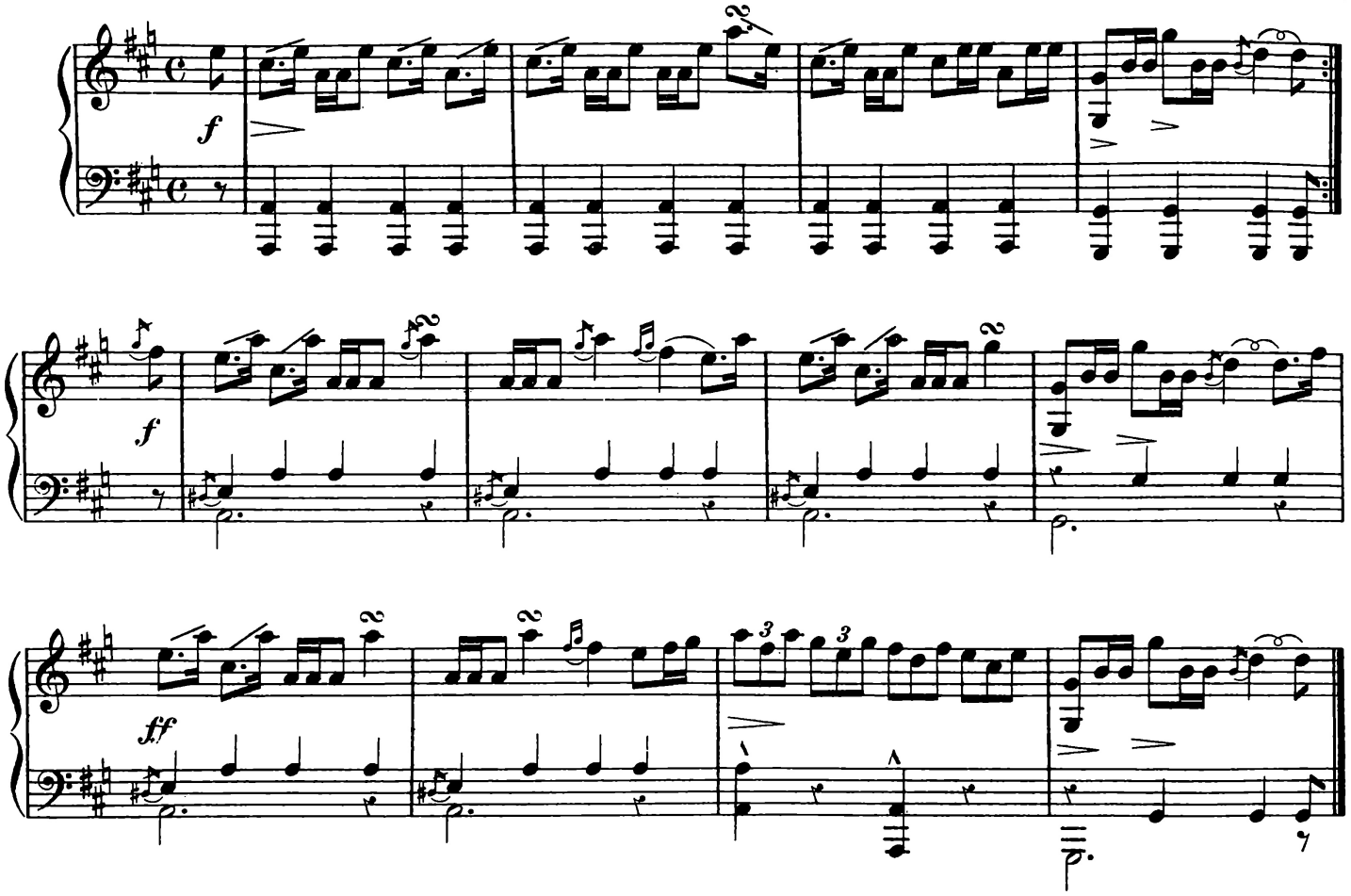
*Should both the Minor strains be played, and repeated; the Major strain must be omitted, as a Strathspey cannot exceed 16 bars.

THE ROCKIN' STEP.

or

Manson's Highland Fling.

J. SCOTT SKINNER.



1.

Ho, Fiddler, tune your strings aright,
And play a strain of mirth and might,
While lads and lasses tripping light
Glide gaily through the reel.
Hurrah! the Rocking Step rings out,
Hurrah! with clap, and snap, and shout,
To right, to left, and round about,
With nimble foot they wheel.

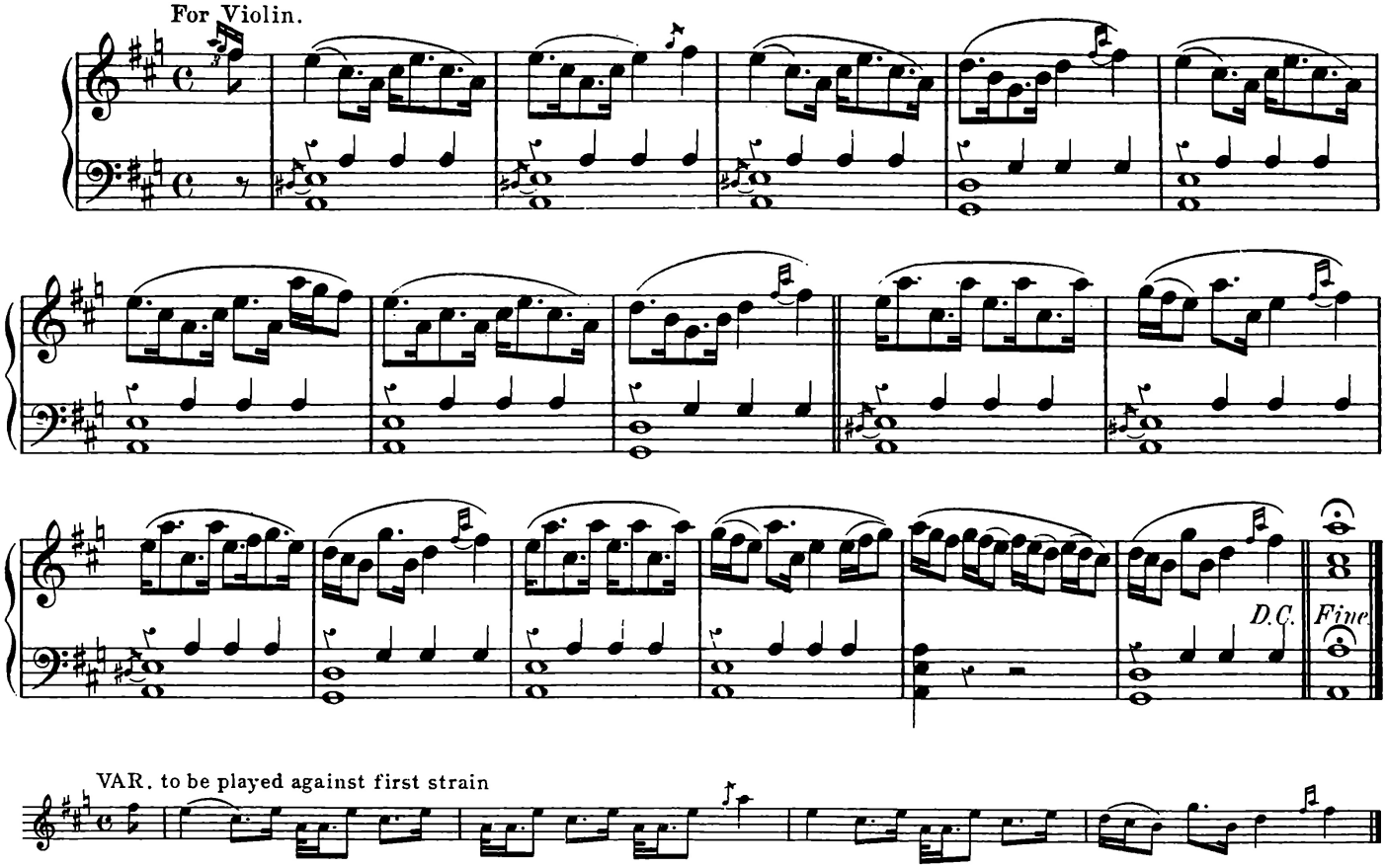
2.

Still louder peals the strain on high,
And fans the fire in cheek and eye;
The flounces flout, the ribbons fly,
Like pennons in the gale.
Black Care the blinking owl, has fled,
Or, if he dare to lift his head,
Beneath their feet they dance him dead,
And laugh to hear his wail.

W. M.

MAGGIE CAMERON.

PIPE STRATHSPEY.
For Violin.

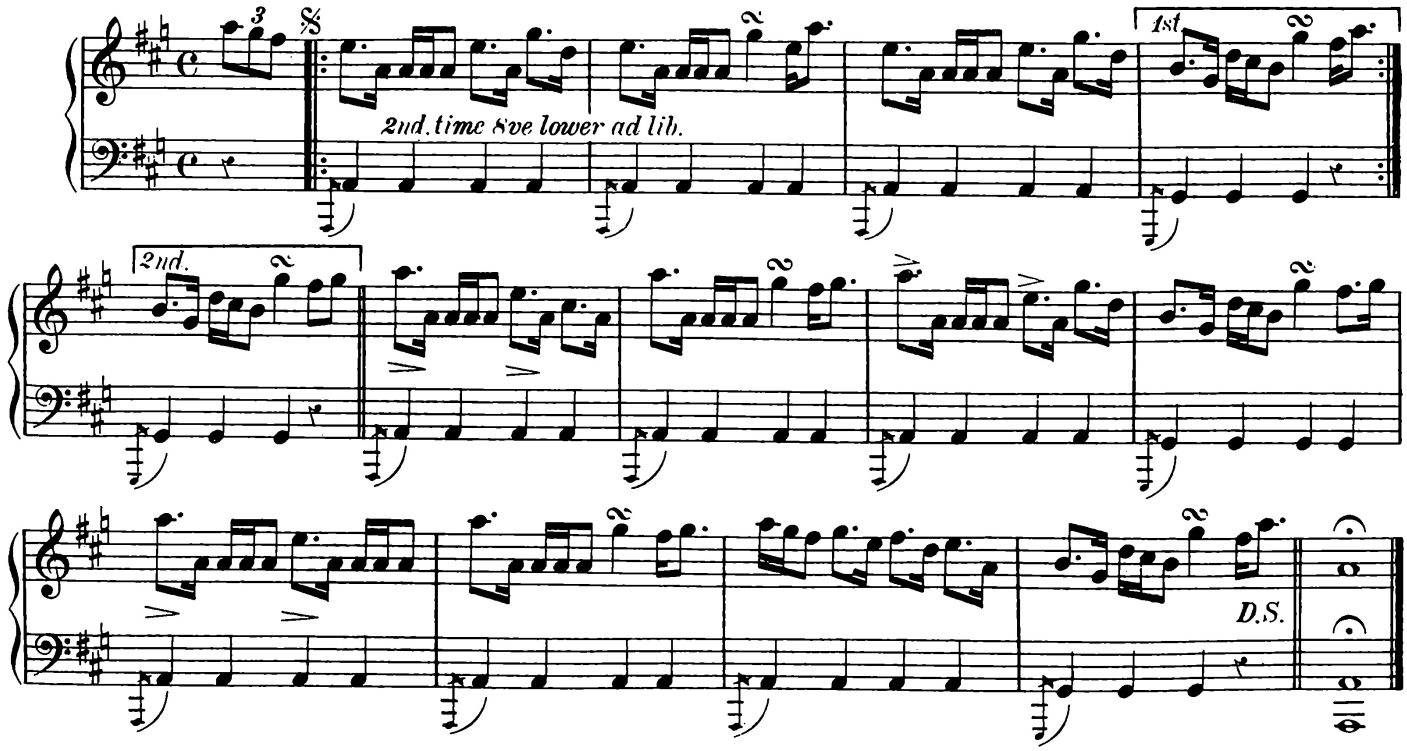


VAR. to be played against first strain

THE DEVIL IN THE KITCHEN.

The Late Wm. ROSS.
Queen's Piper.
(By permission.)

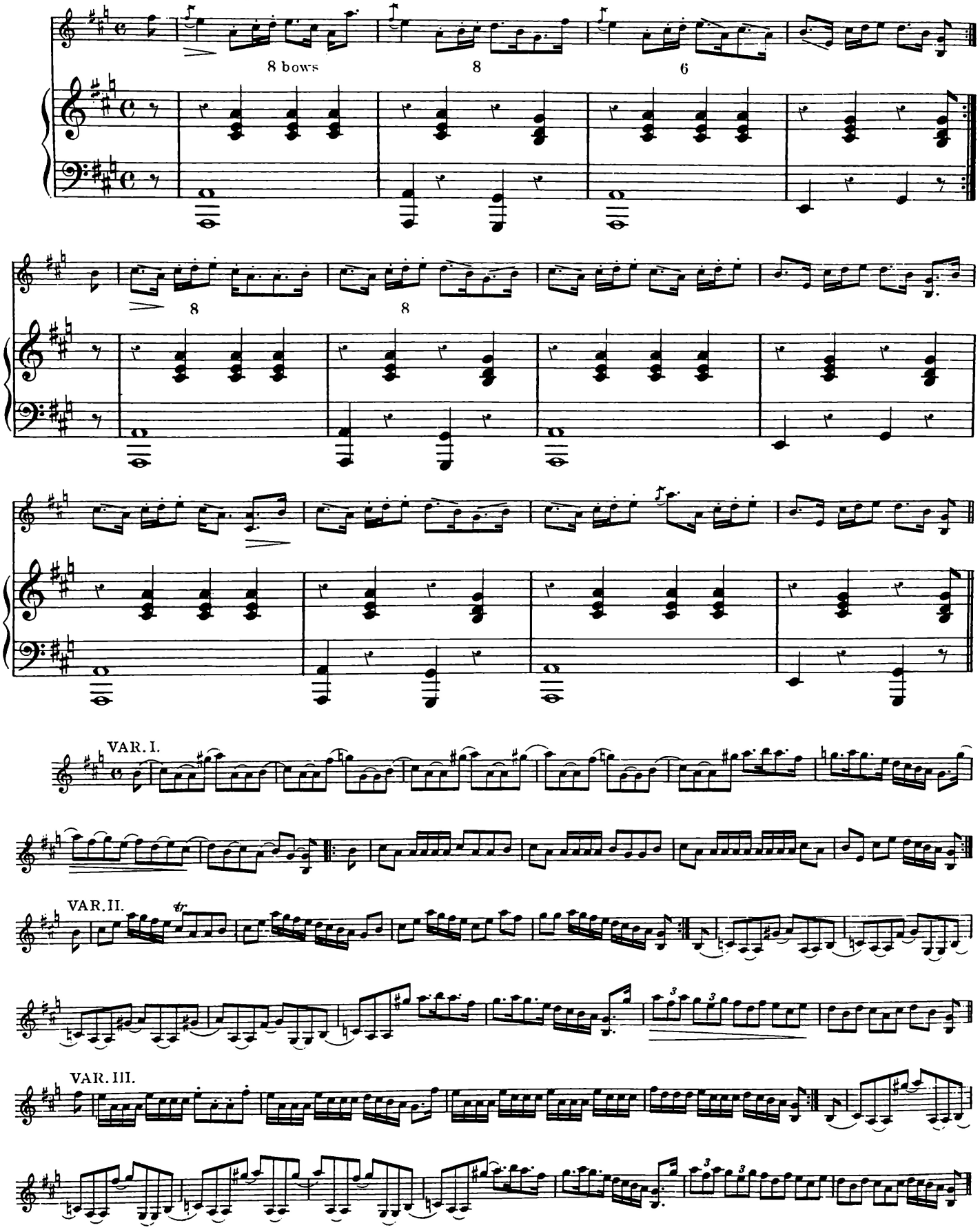
PIPE STRATHSPEY.



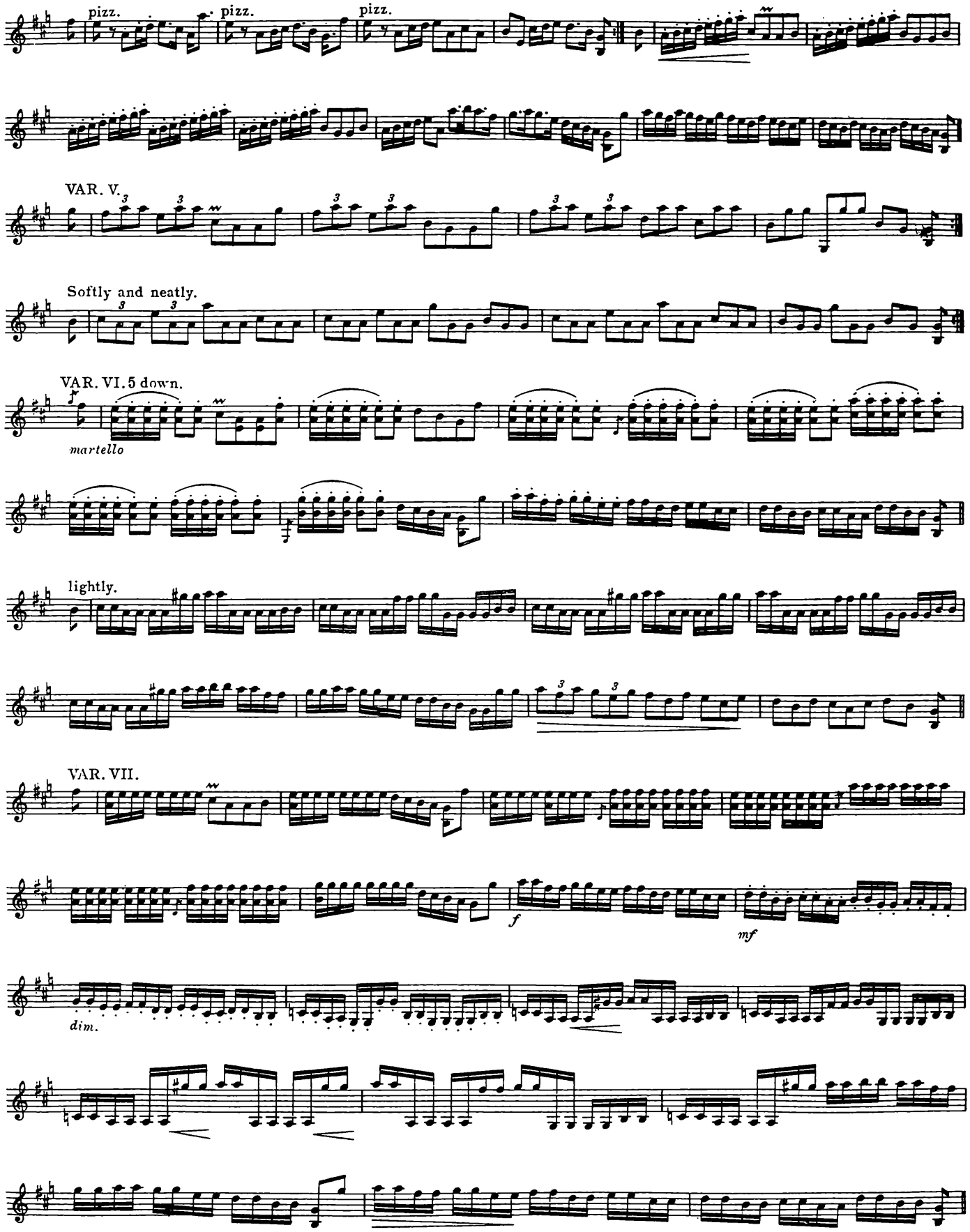
* Give one bow to each bar, as a rule—pressing hard with the fingers, and taking care not to omit the grace notes.

THE REEL O' TULLOCH.*

STRATHSPEY.

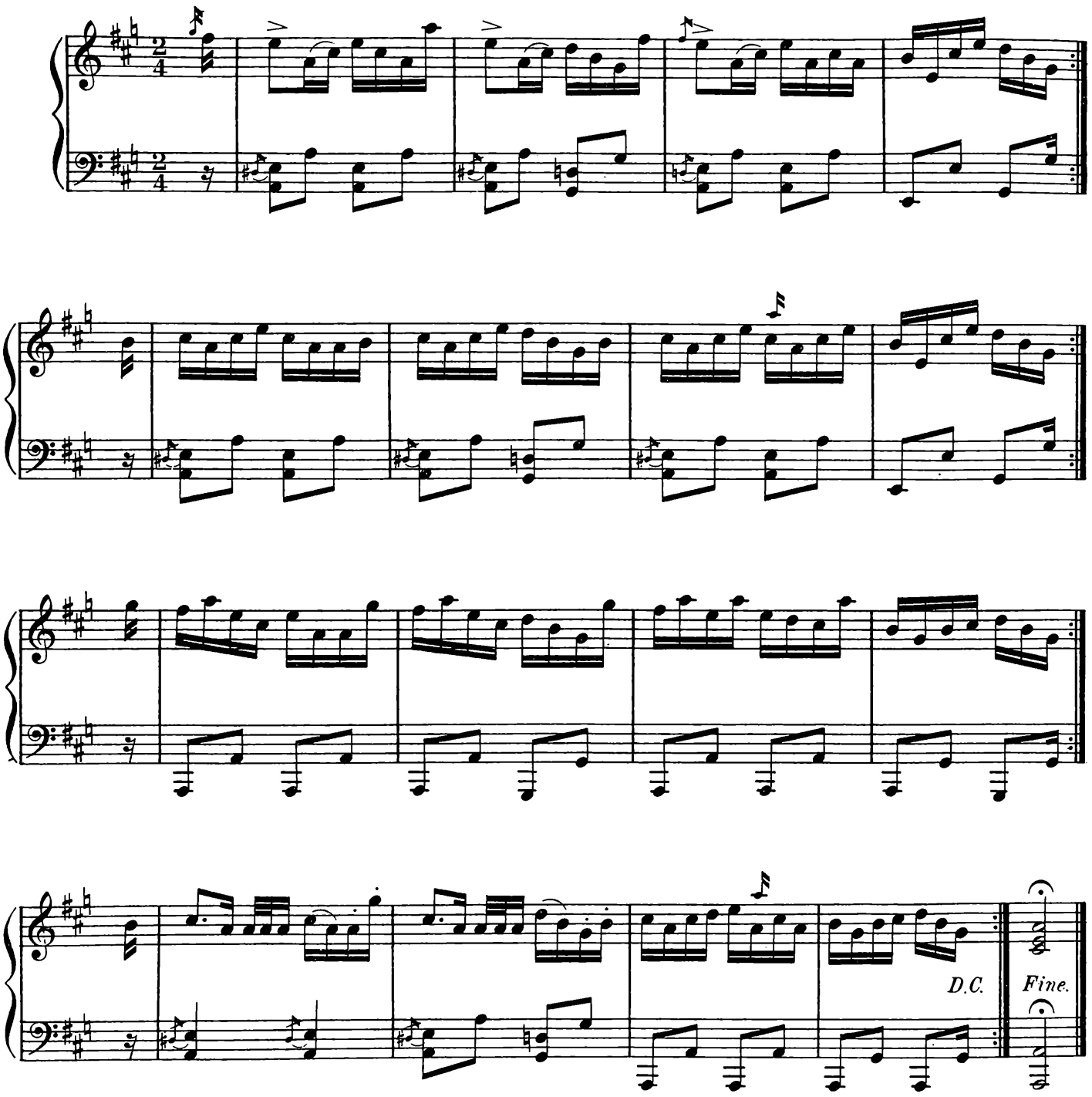


* There is a tradition that this wild effusion was composed and danced by John Macgregor, Castle Grant, about 1640.



For VAR. VIII repeat the Theme on the open strings.

THE REEL O' THUILLEACHAN.



"Hoolichan" is danced in Reel time, and the steps used are not Strathspey or Highland Fling steps, but all cutting and shuffling—quick time throughout, and no Figure 8.

The "Reel o' Tulloch" is practically the same tune, but requires two different sets of steps. First the four kilted Highlanders, by whom it is properly danced, go through the Figure 8, after the usual style of a reel, and dancing Highland Fling and Strathspey steps; then they break into the quick time of the Hoolichan.

THE REEL O' HOOLICHAN.

(To be read with the tune on the lip.)

The auld reel o' Hoolichan,
The bauld reel o' Hoolichan;
They need be fleet upo' the feet
That dance the reel o' Hoolichan.

1.

They need be sturdy, stoot, an' strang,
  They need to hae their wits awake,
They need be fit to bear the bang,
  Or else their waefu' life's at stake;
For ye maun wildly loup an' fling,
  Hooch, an' knack yer thooms amon't,
Shuffle, scuffle, reel, an' swing,
  An' aye be ready at the front.
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    I'll ne'er forget in a' my life
    The time I danced a Hoolichan.

2.

'Twas Davie Donald's waddin' nicht,
  Davie Donald i' the Dam,
An' I was there wi' mony mair,
  An' sorry felt that e'er I cam';
For I can neither sing a sang,
  Nor gie a lass a smoolachin,
So, by an' by, they ruled that I
  Should try the reel o' Hoolichan.
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    They said that I wad surely try
    To dance the reel o' Hoolichan.

3.

So up they gat upo' the fluir,
  An' I gaed slowly wi' them then,
Fu' snodly dressed in a' my best,
  But, had ye seen me ere the end,
I ferlie gin ye'd dared to say
  That e'er ye'd seen my face afore,
For I was like a wisp o' strae
  Lyin' aboot the barn door.
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    They tell'd me 'twas simplicity
    To dance the reel o' Hoolichan.

4.

It's here an' there, an' back an' fore,
  Roond aboot an' in again,
Bobbin' richt an' swingin' left,
  Dune but to begin again.
Here ye catch a lassie's arm,
  There ye seize a man again,
Haud the kettle boilin' het,
  Pass alang yer han' again.
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    The deil gaes owre Jock Wobster
    In the fury o' a Hoolichan.

5.

I glaum'd at this, I clutch'd at that,
  I cried—"In mercy stop the tune;"
But aye the reel gaed faster yet,
  An' I was keepit spinnin' roun'.
'Twas Cutty Cramb that swung me here,
  An' Jenny Donald seized me then,
An' whiles my heels were i' the air,
  An' whiles it was the ither en'.
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    Perpetual motion in a fit
    Were naething to a Hoolichan.

6.

The witches' dance at Alloway
  Was bairns' play compared to yon,
The waters at Niagara,
  For a' their fuss, gae canny on.
Nae ferlie then that in the en',
  An' ere the piper closed the score,
That I gaed hitchin' in a ditch,
  A spang ayont the barn door.
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    The soople deil wad heat his heel
    In dancin' through a Hoolichan.

7.

I ken na hoo, I care na by,
  They gather'd me thegither soon,
An' bit by bit they bore me in,
  An' owre a settle laid me doon.
The doctor cam', he faund me a'—
  My broken banes, my bruizled skin,
Says he—"The case is serious—
  A wild attack o' Hoolichan."
    The auld reel o' Hoolichan,
    The bauld reel o' Hoolichan;
    My wee bit wit will a' be quit
    When next I try the Hoolichan.

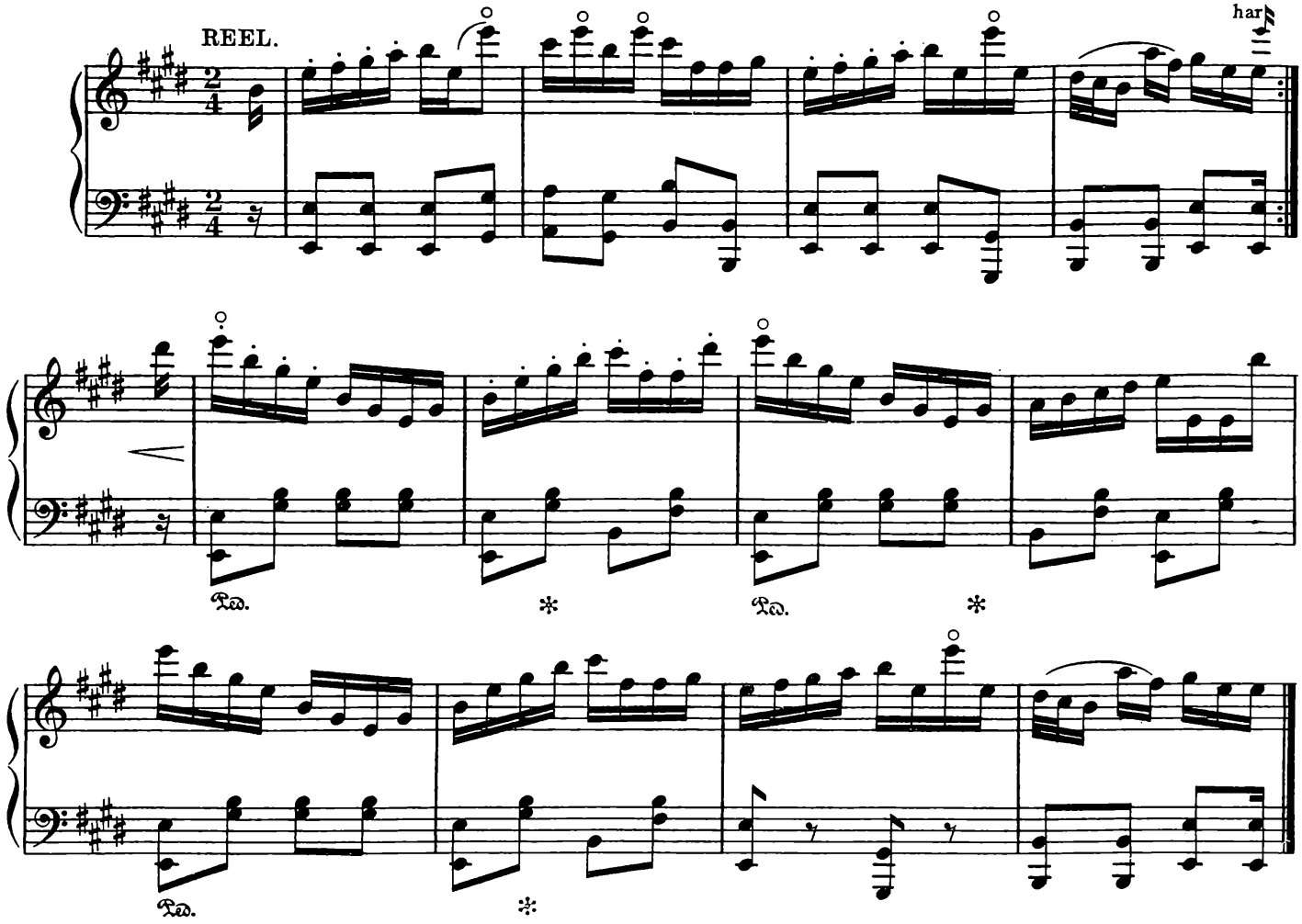
Robert Ford.

THE COPPERBEECH.

J. SCOTT SKINNER.

REEL.

har



SANDIE GRANT O' BATTANGORM.

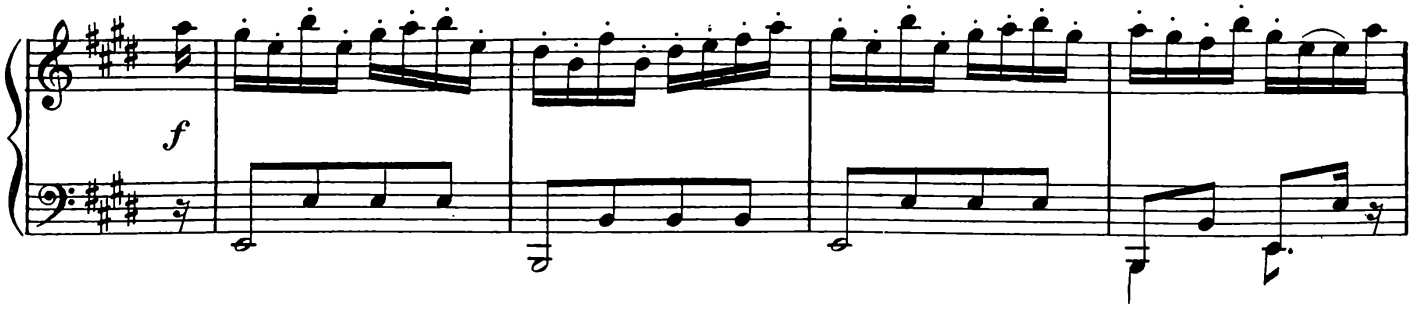
REEL.

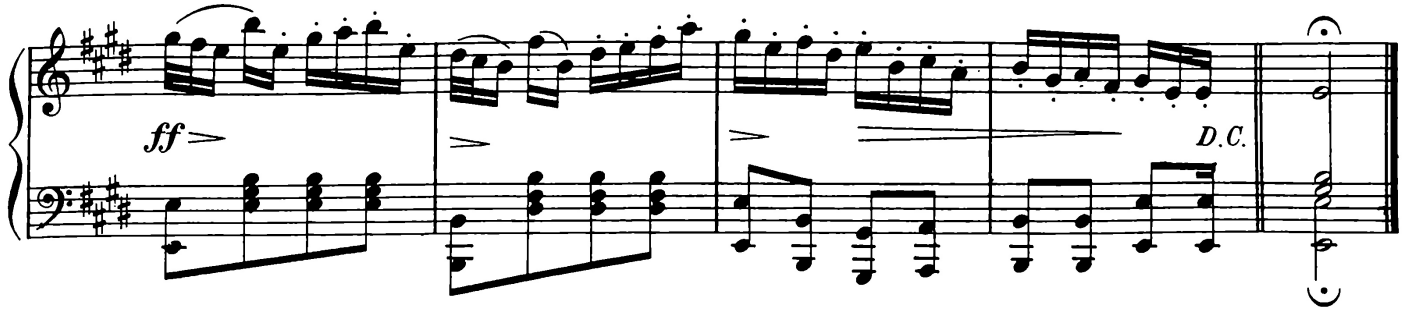
2nd J. SCOTT SKINNER.

up

p crisply

1st

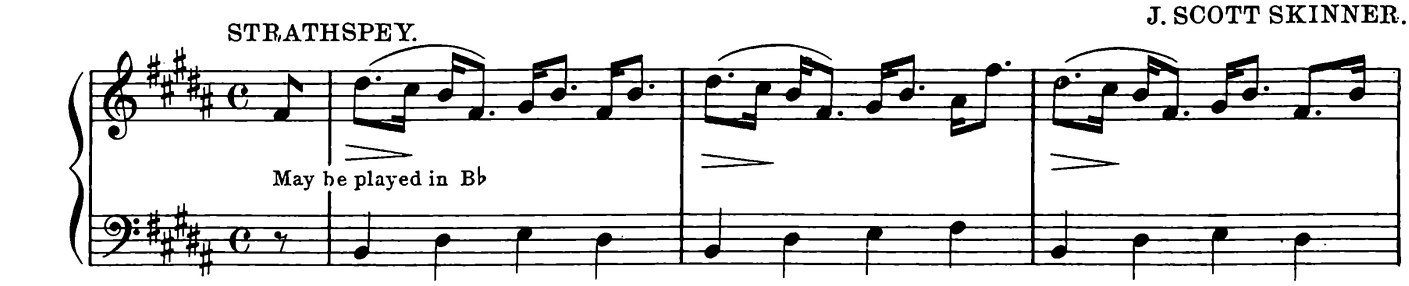


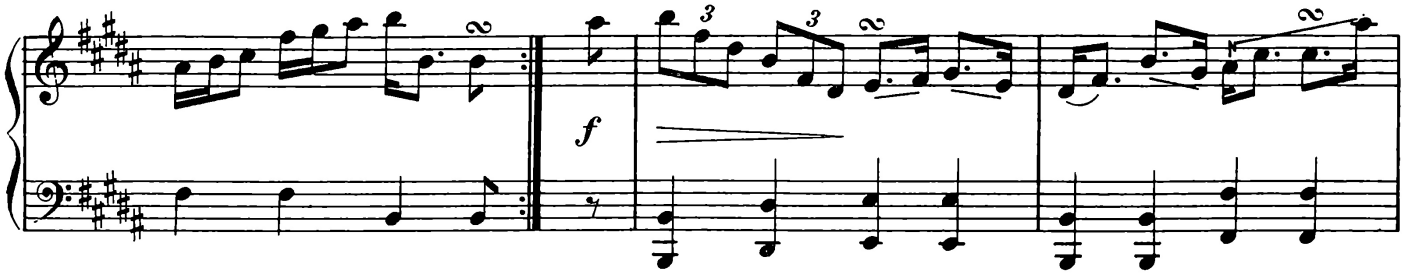


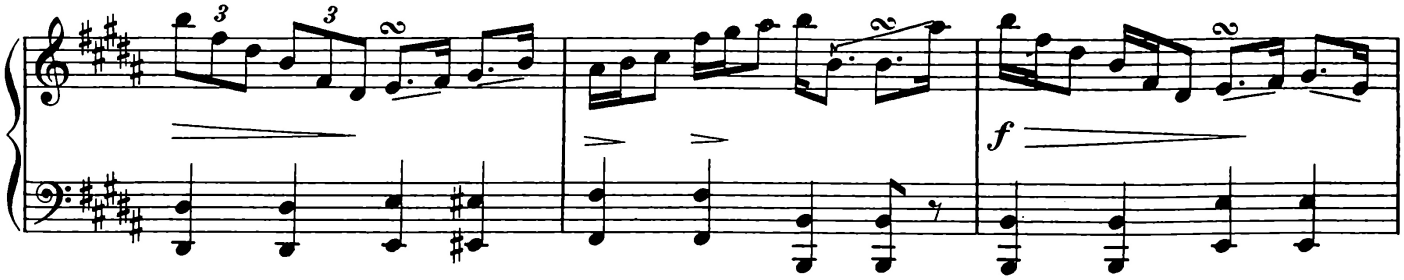
CANTY JEANIE MUNRO.

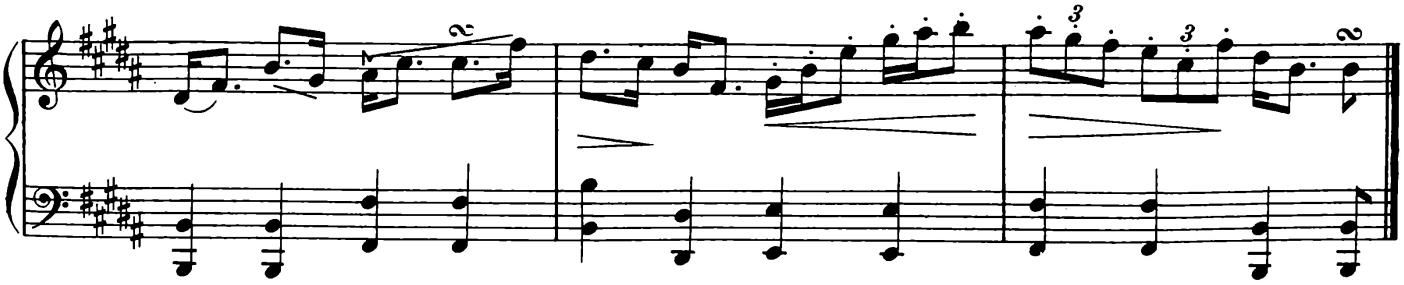
J. SCOTT SKINNER.

STRATHSPEY.





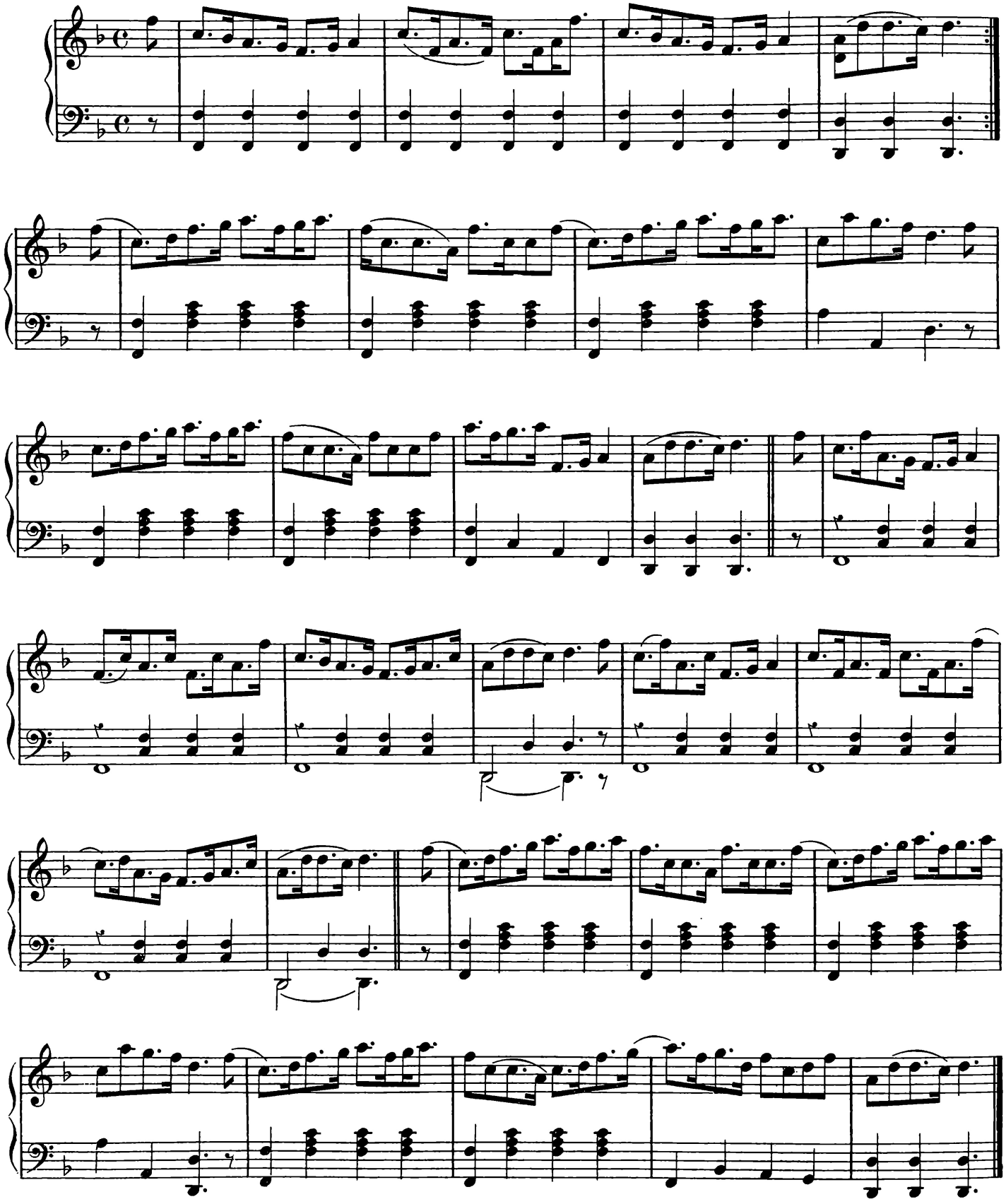




JOHN ROY STEWART.

STRATHSPEY.

A. Mc. GLASHAN.

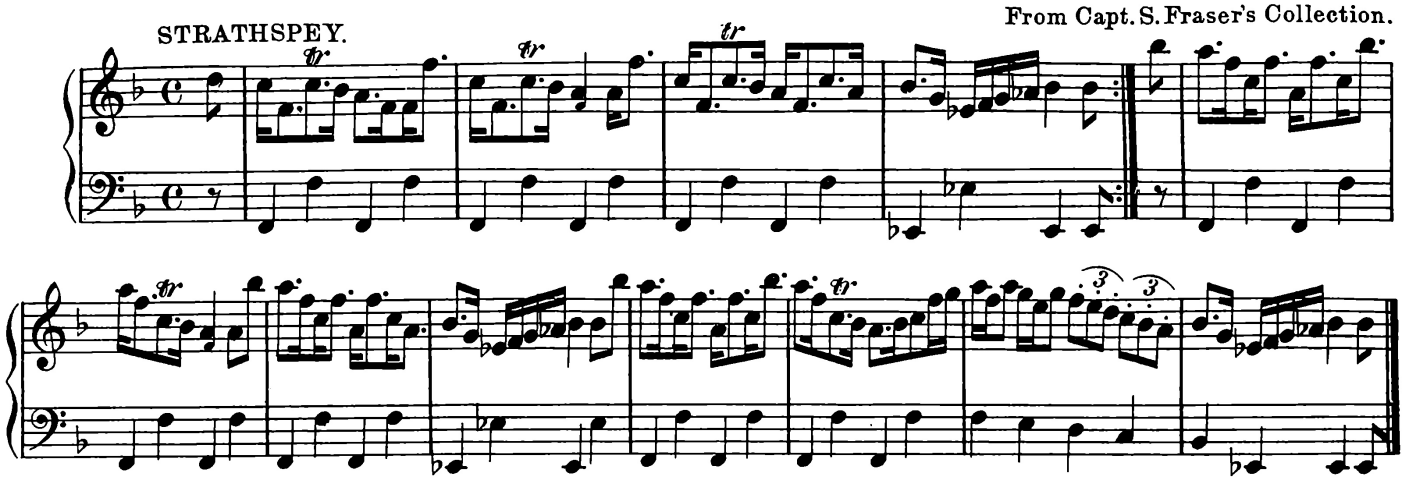


* Otherwise known as "King" Mc. Glashan.

THE HIGHLANDS OF BANFFSHIRE.

From Capt. S. Fraser's Collection.

STRATHSPEY.



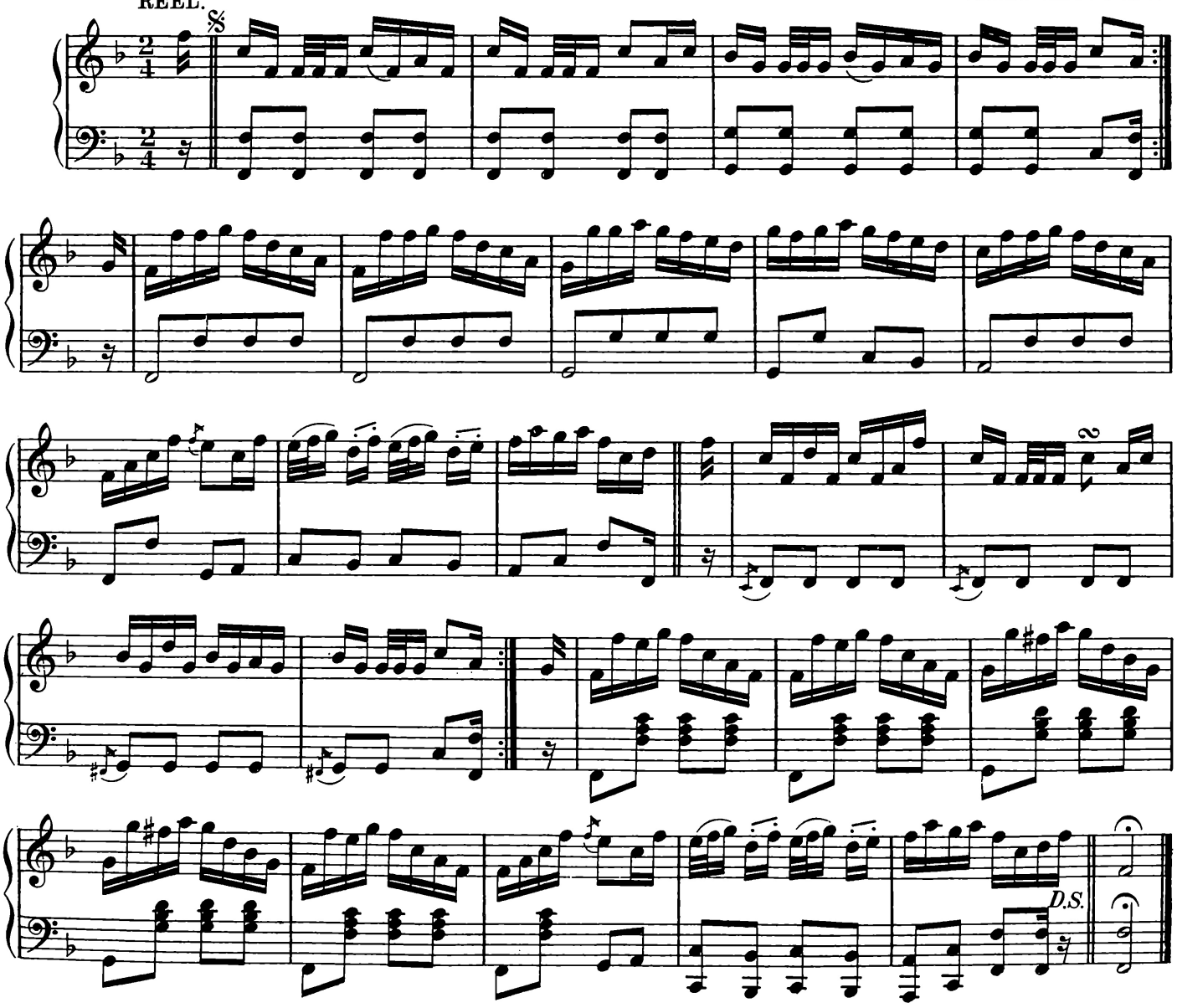
THE CAMERONIAN RANT,

or

Black Water.

REEL.

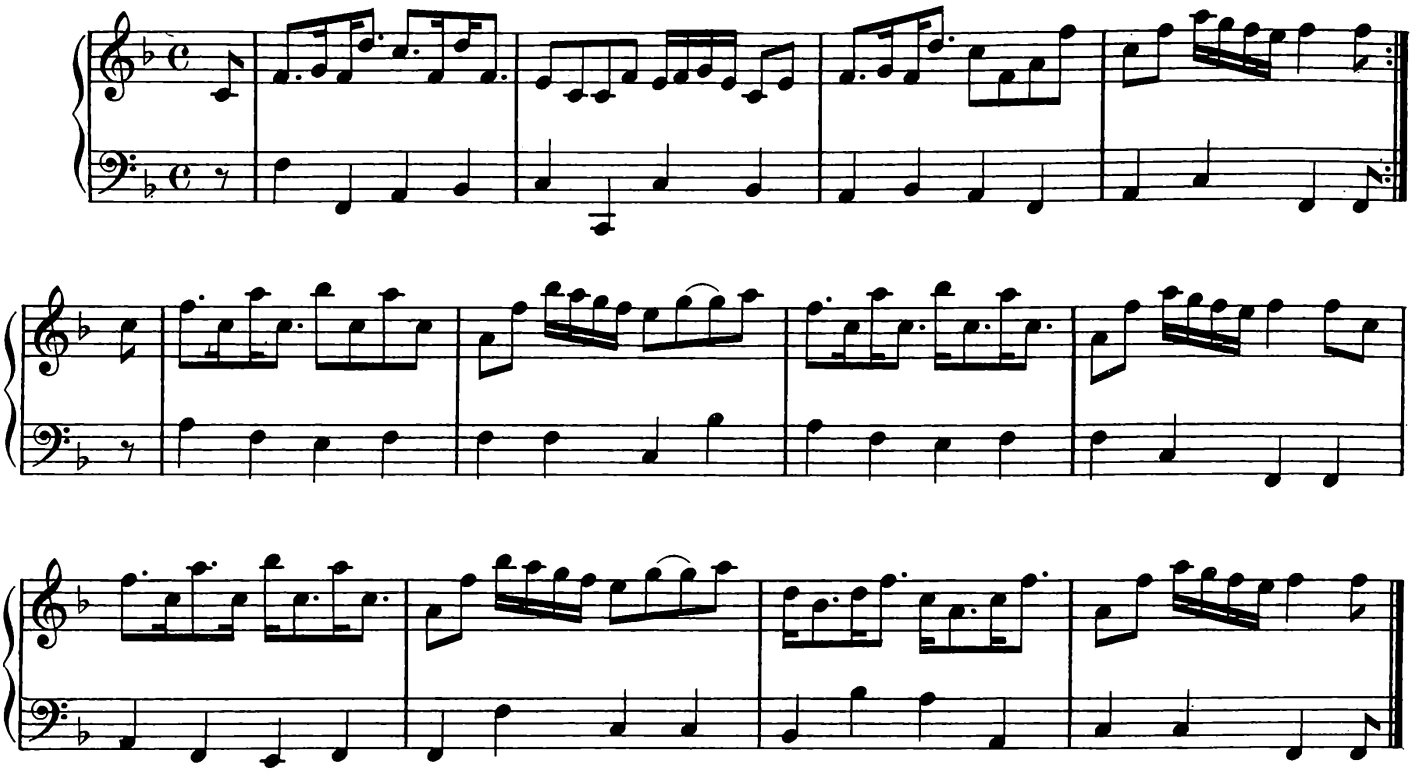
RORY Mc. LEOD.



Mrs. GARDEN OF TROUP.

R. PETRIE.
(1767-1830.)

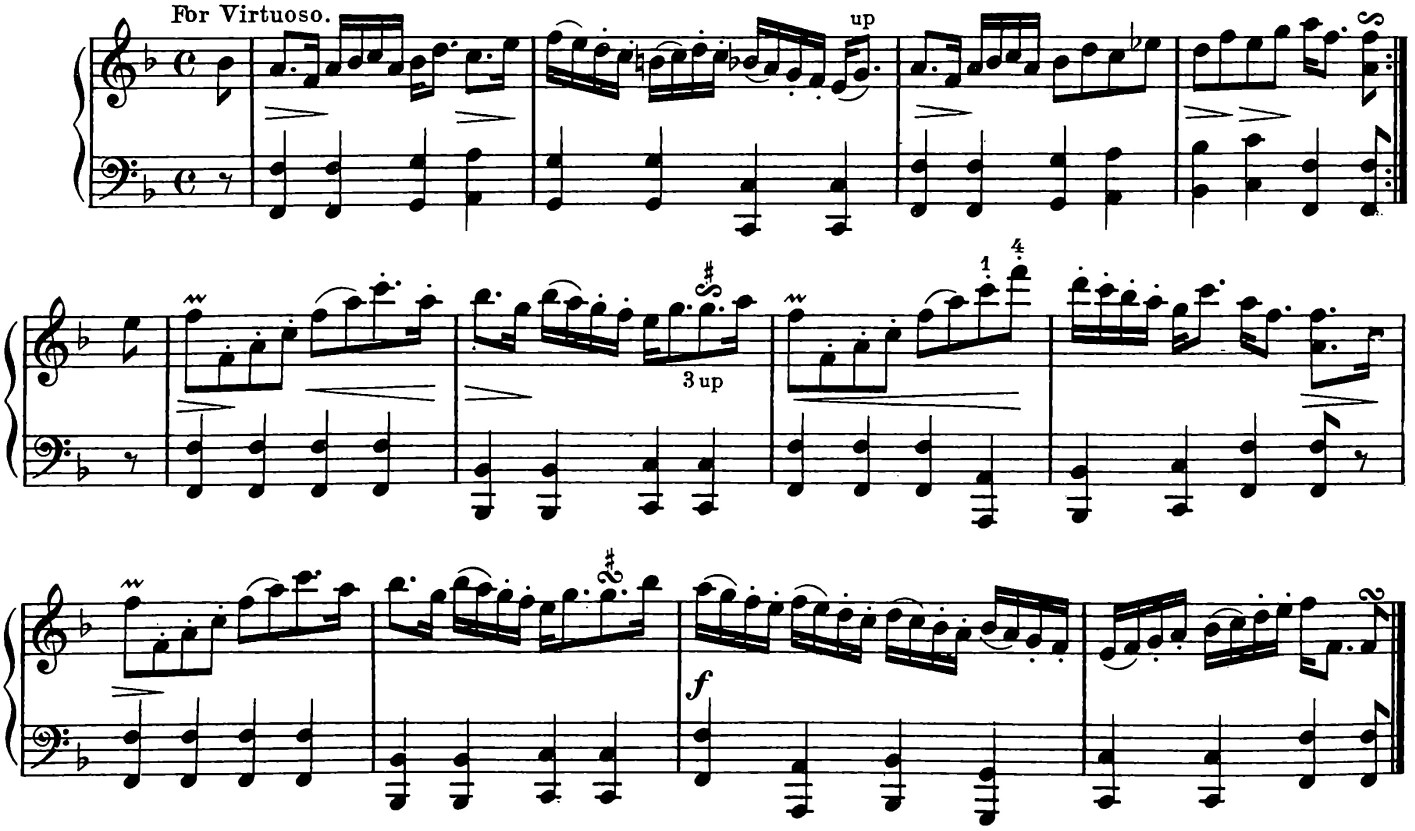
STRATHSPEY.



PETER LAING.

STRATHSPEY
For Virtuoso.

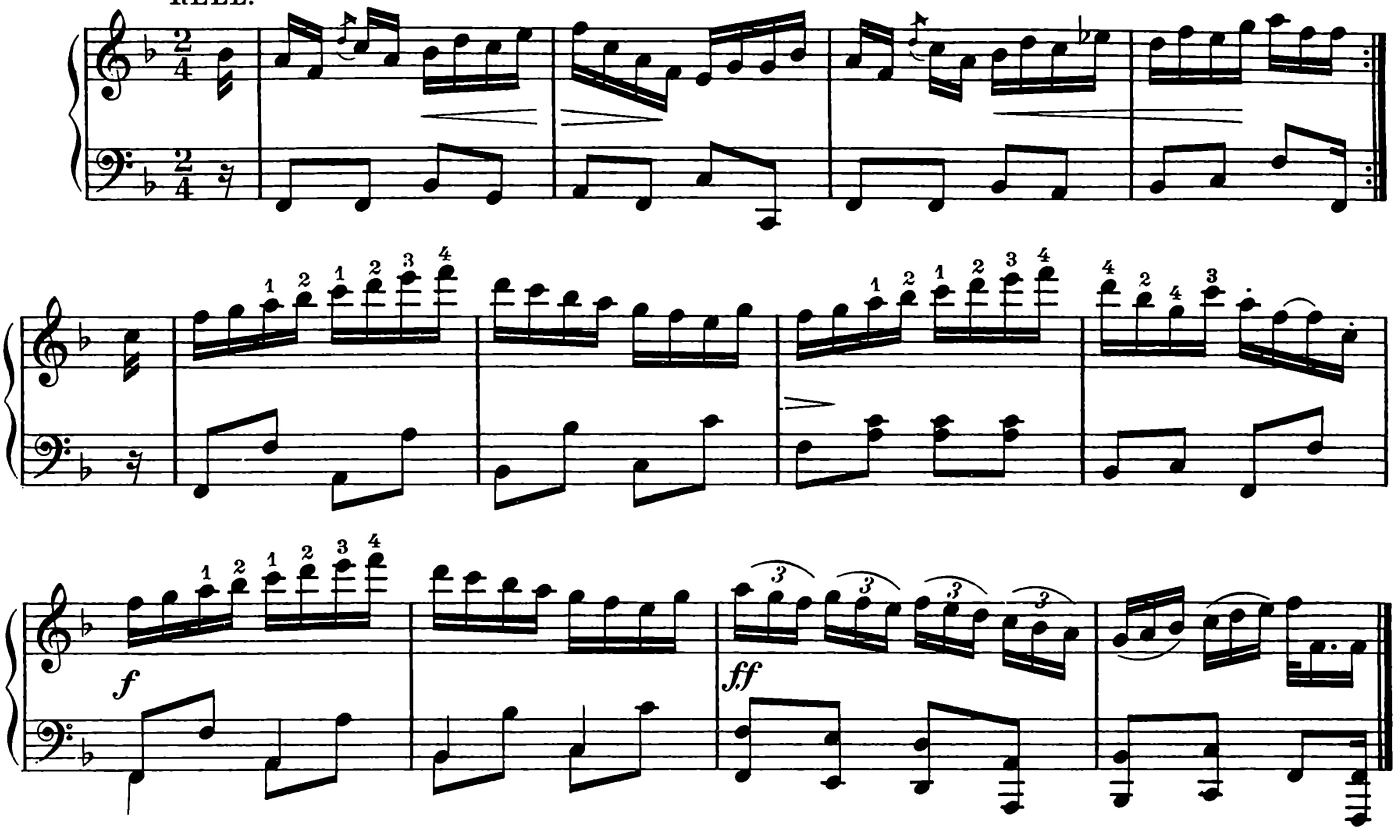
J. SCOTT SKINNER.



THE BLACKSMITH O' BOTRIPHNIE.

J. SCOTT SKINNER.

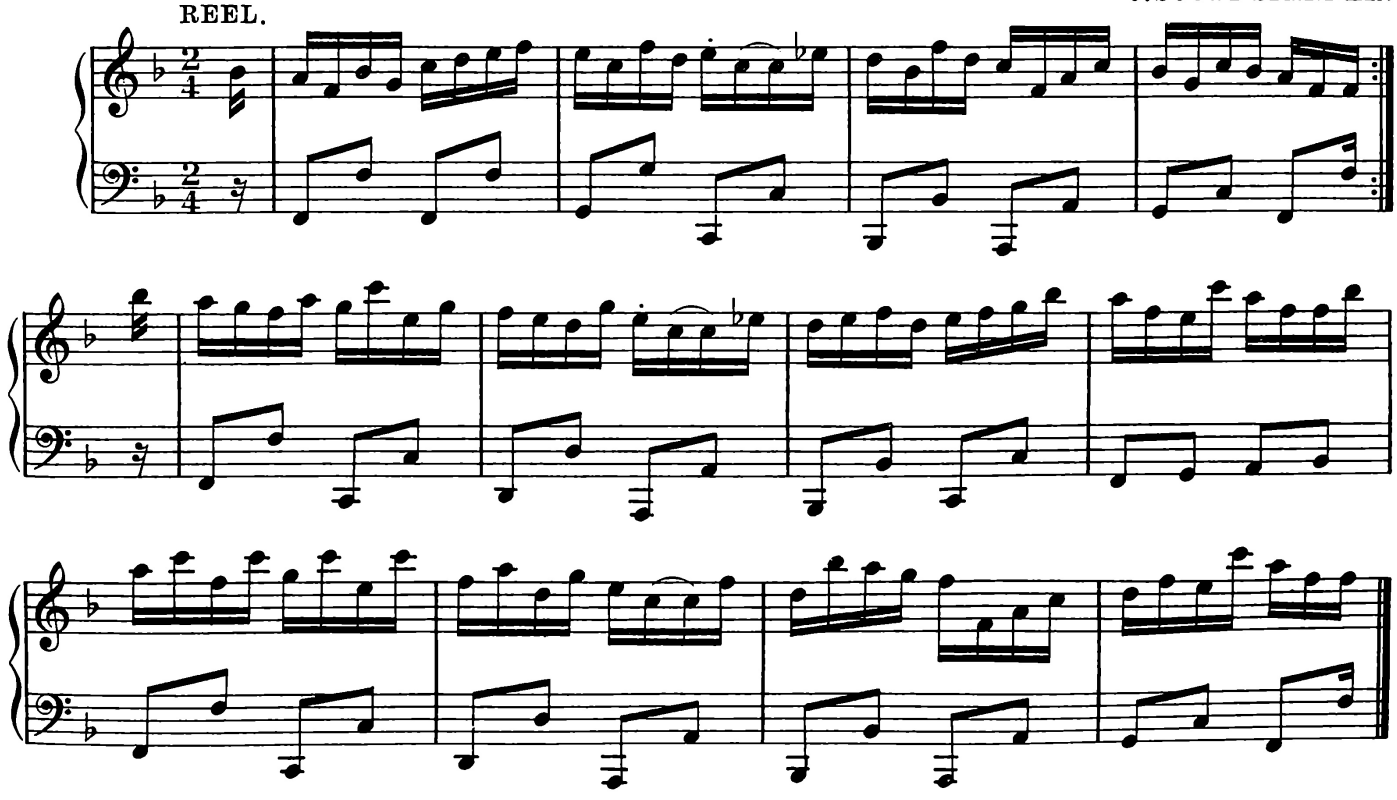
REEL.



THE FLINT AND FLEERISH.*

J. SCOTT SKINNER.

REEL.



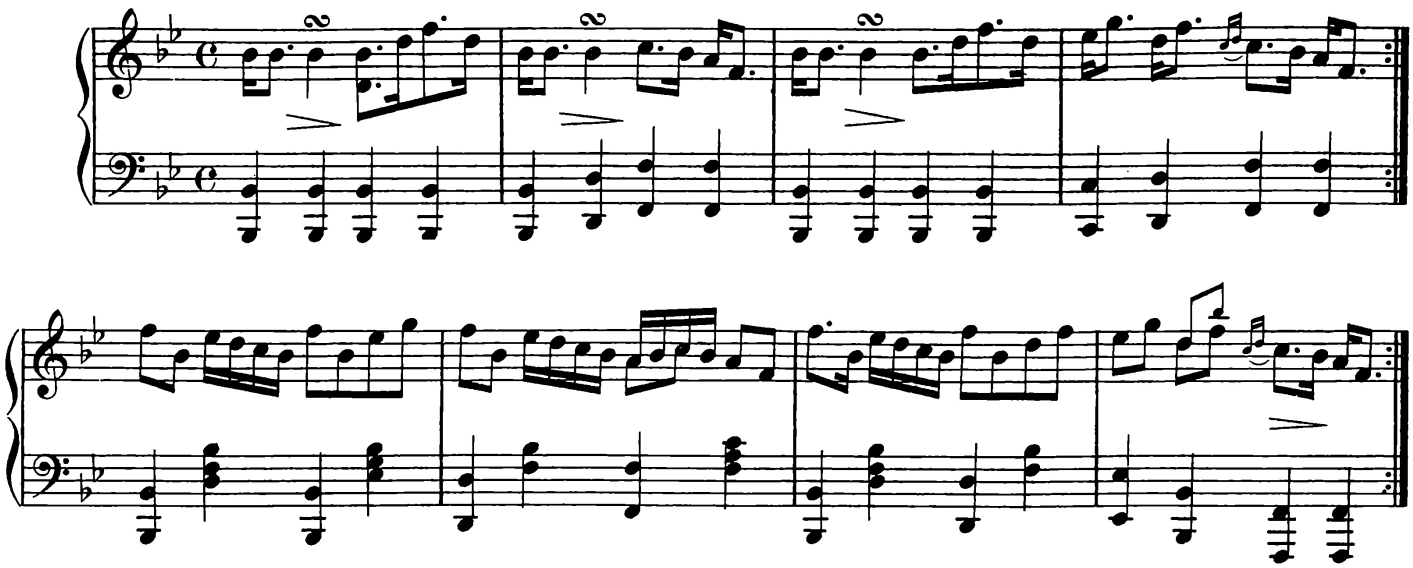
* An old apparatus used for striking a light.

MISS DOUGLAS OF BRIGHTON*

or

Brechin Castle.

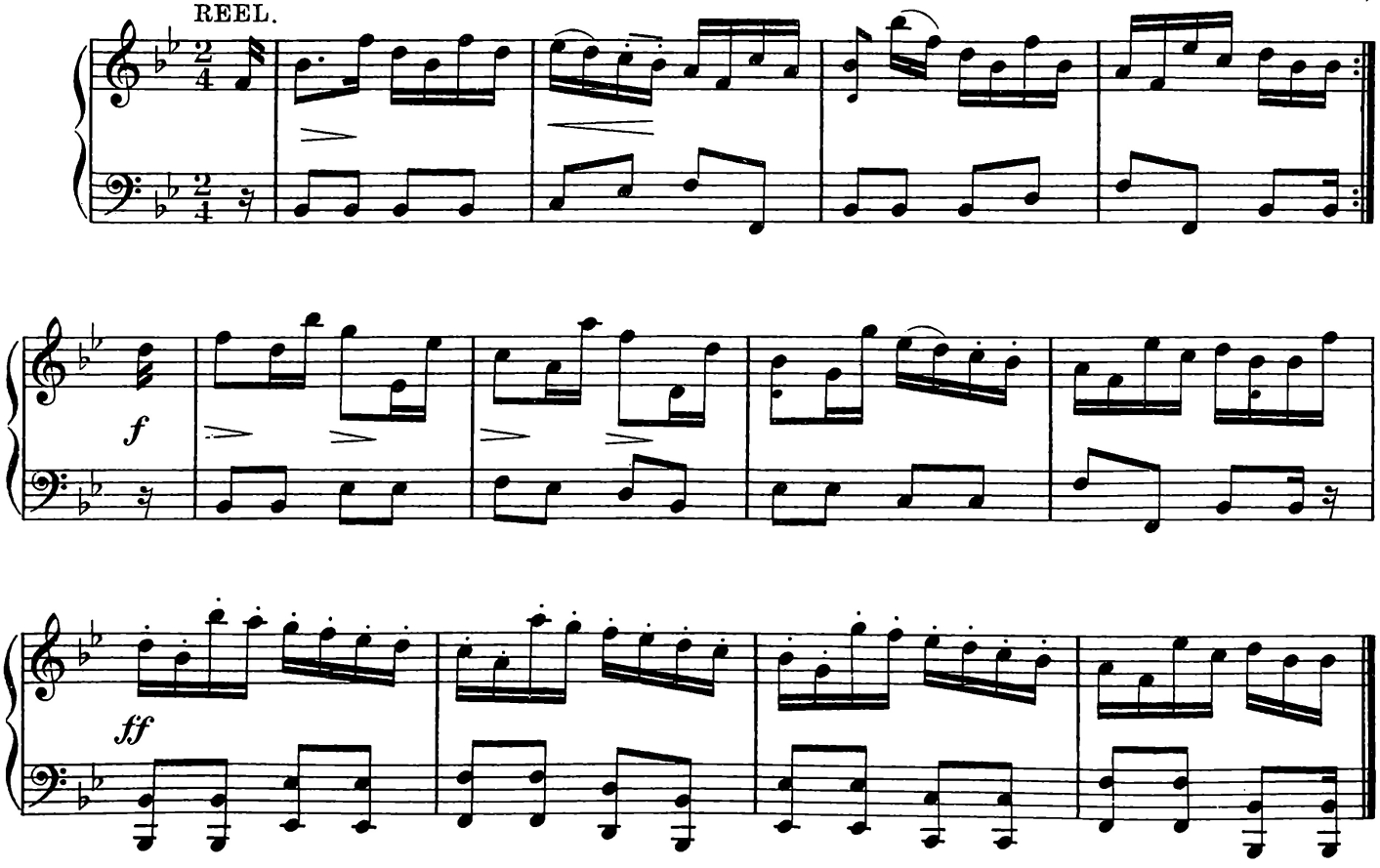
STRATHSPEY.



LADY CHARLOTTE CAMPBELL.

R. MACINTOSH.
(circ. 1745-1807.)

REEL.



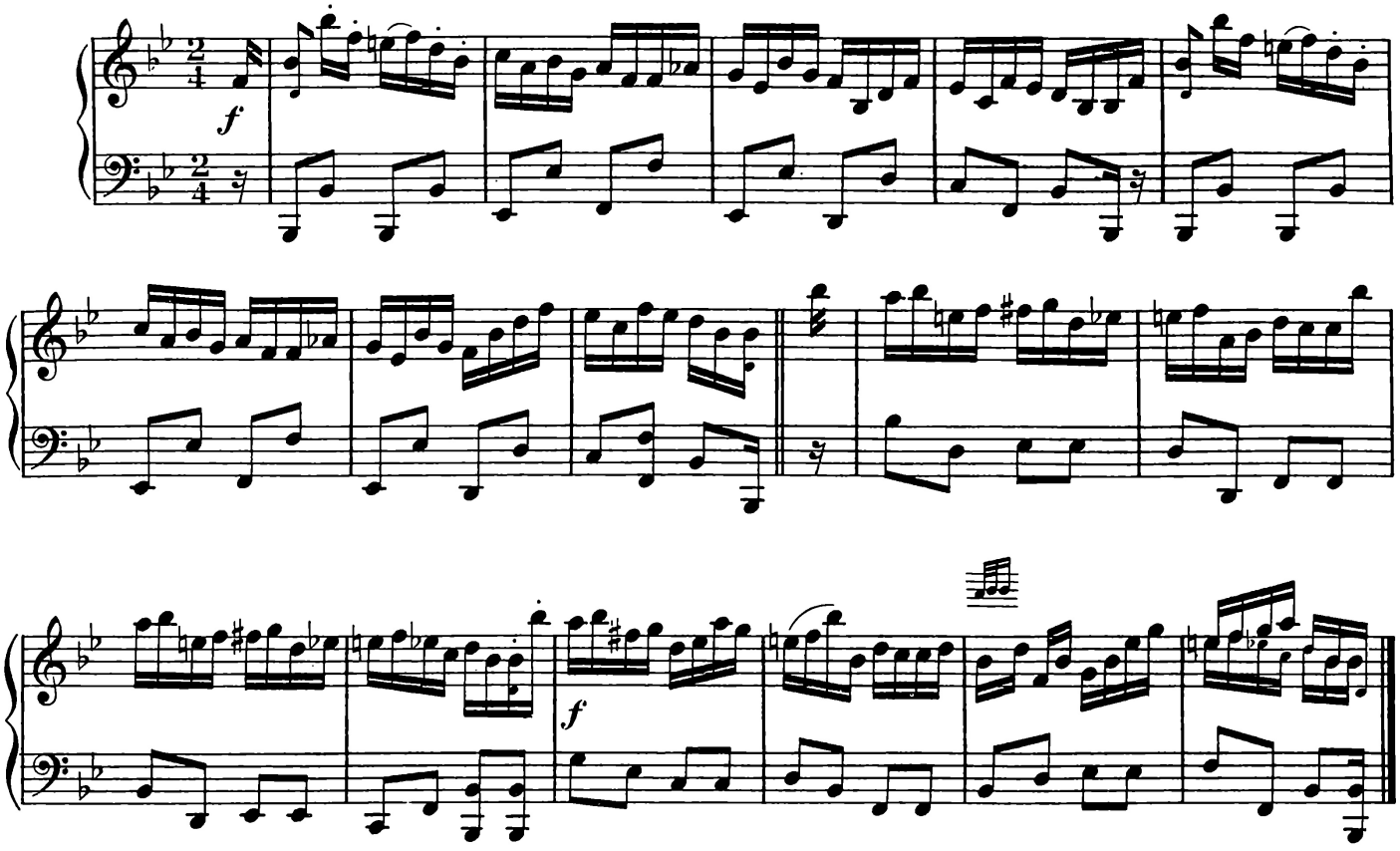
The finest Reel in B flat extant.

*First published in 1792 by Malcolm Mc Donald, as "Miss Douglas of Brighton's Strathspey"; next by Robt. Petrie in 1796, as "Lady Harriot Hay"; and finally by Nath. Gow in 1799, as "Brechin Castle."

BOB WILLIAMSON.

REEL or RONDO.

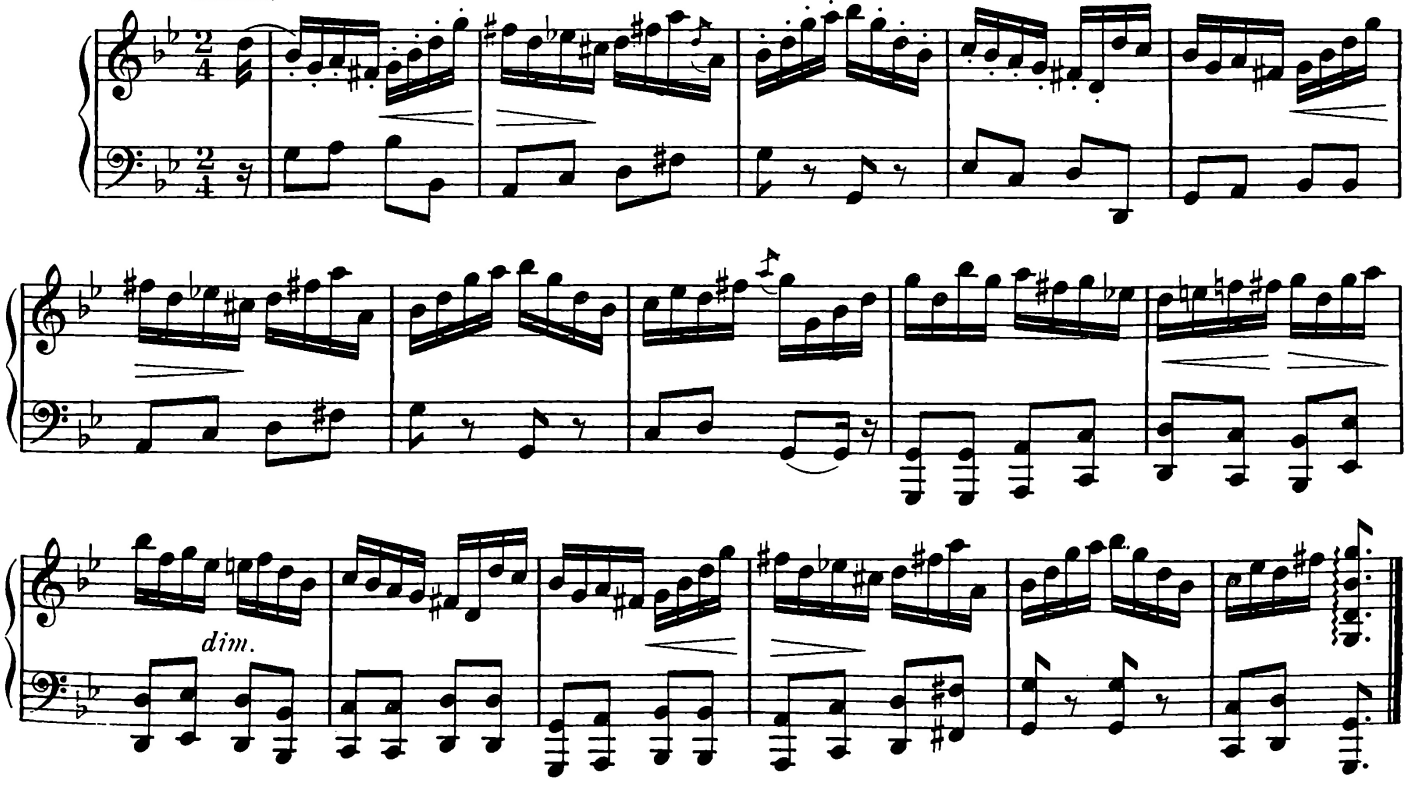
J. SCOTT SKINNER.



THE CAIRNGORM.*

REEL.

J. SCOTT SKINNER.



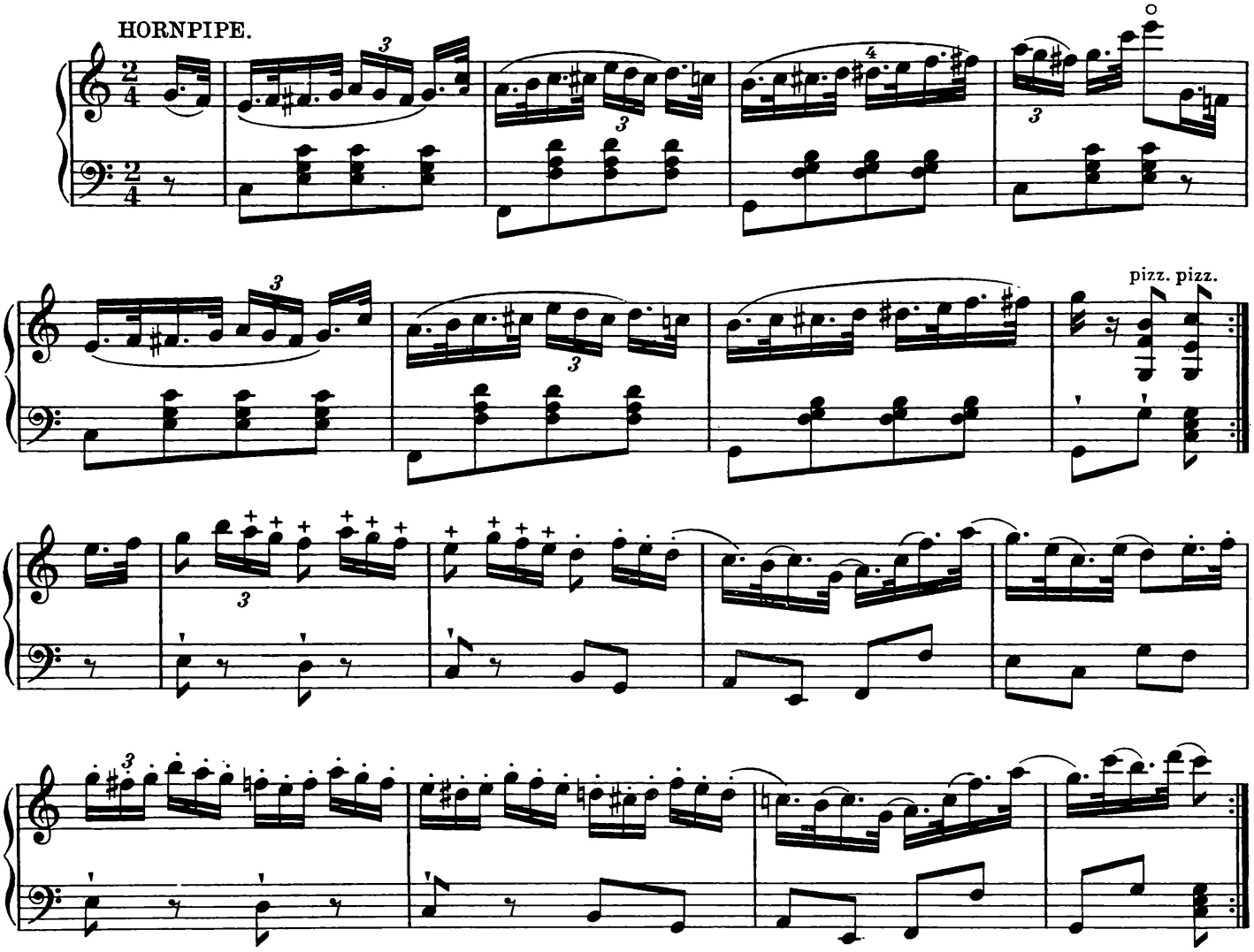
* A gold scarf pin presented to the composer by an enthusiastic Perthshire amateur.

Hornpipes.

W. SCOTT COLLINS.

J. SCOTT. SKINNER.

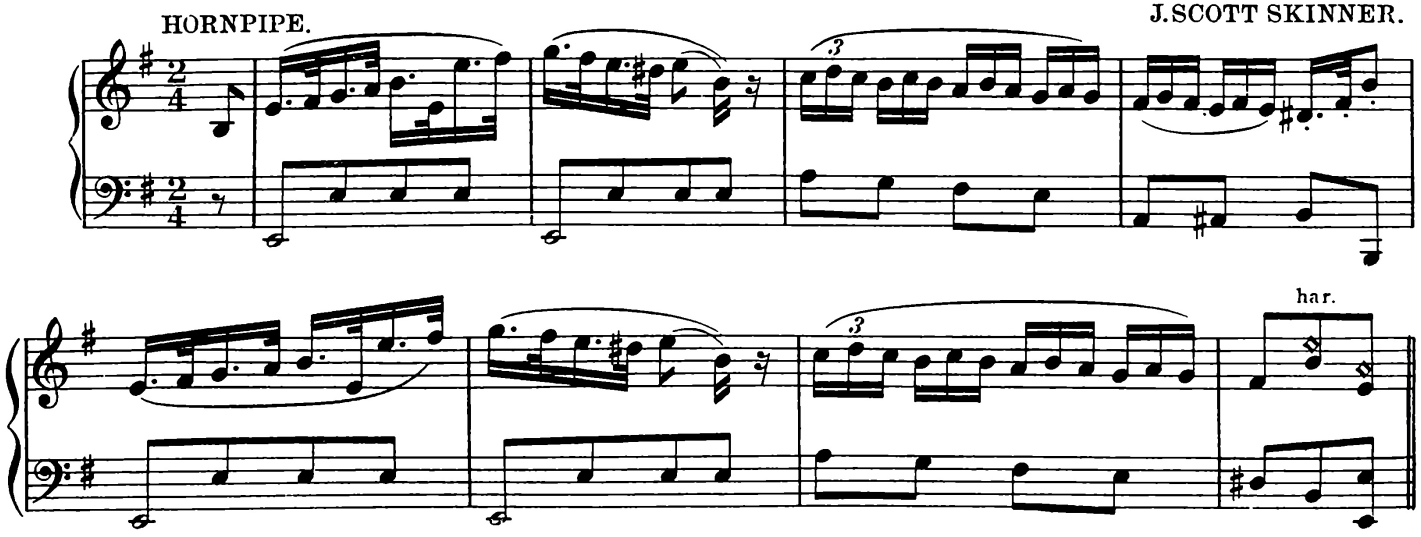
HORNPIPE.



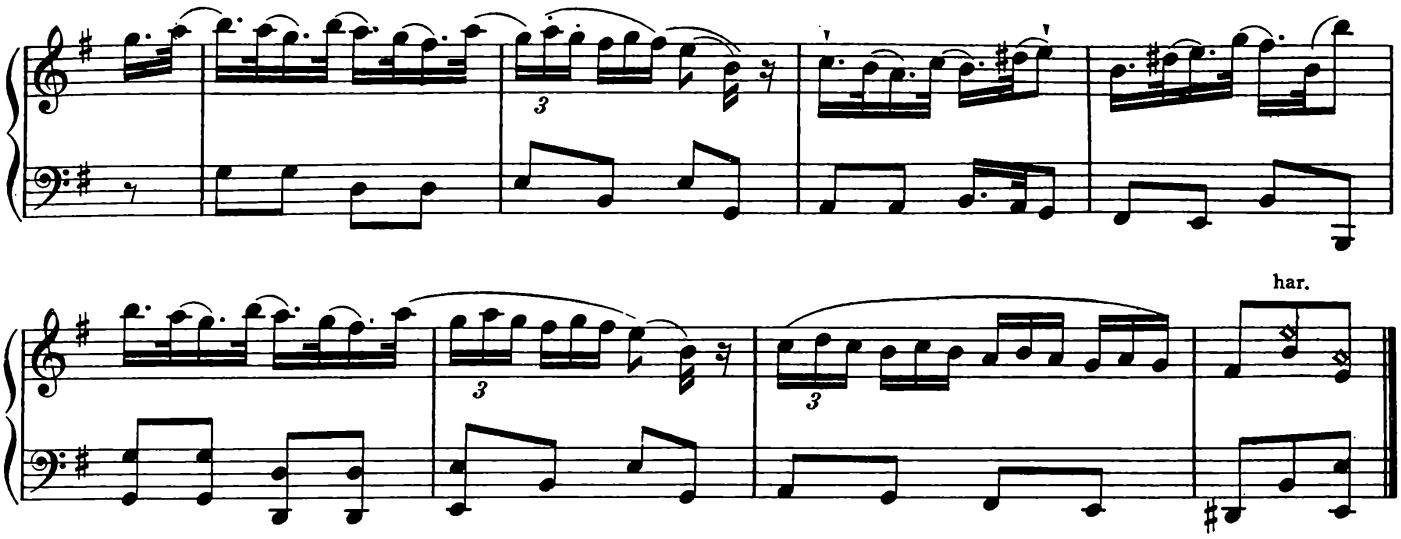
G. S. MACKAY.*

HORNPIPE.

J. SCOTT SKINNER.



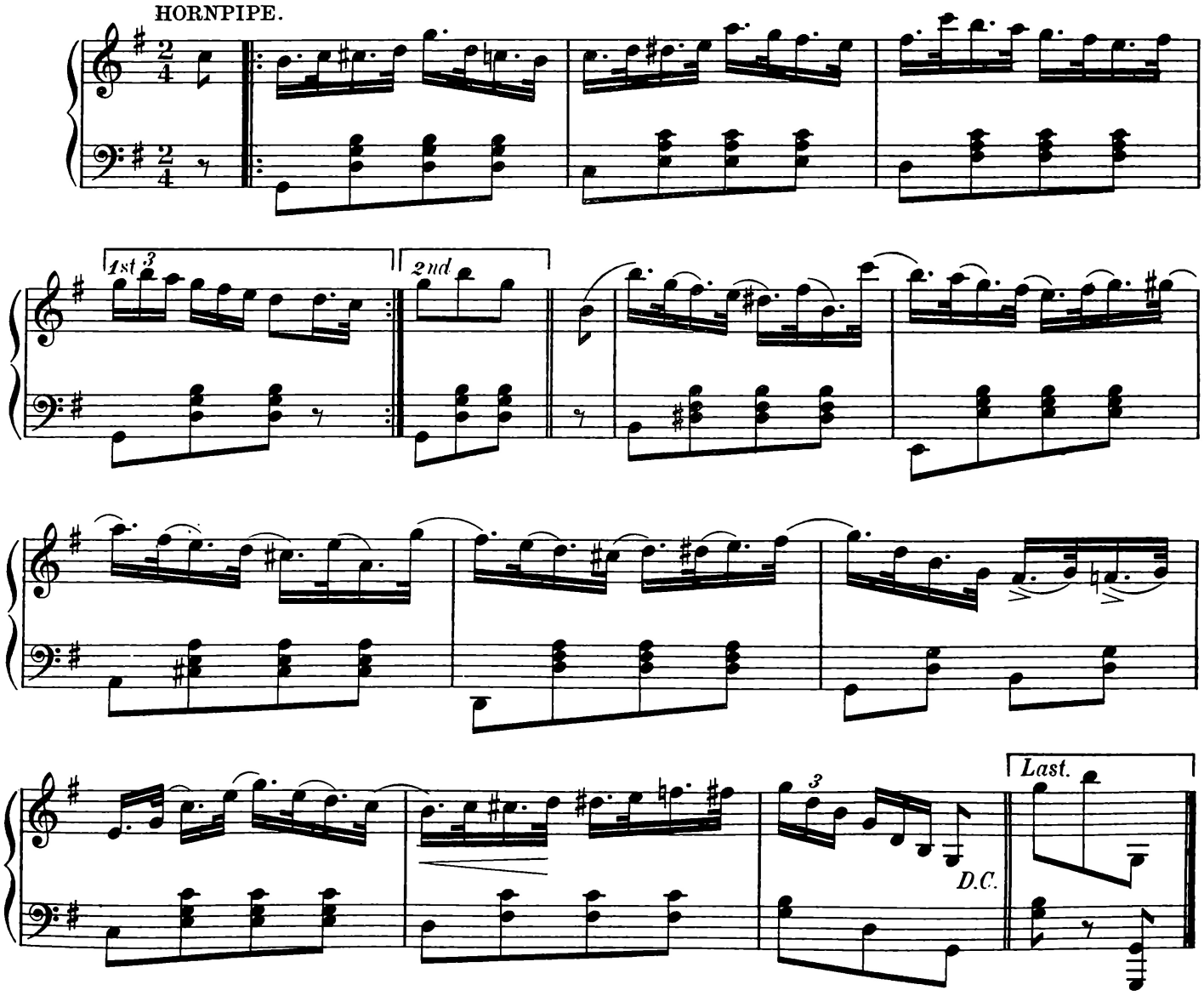
*Fellow member with the Composer of Dr. Mark's "Little Men" Orchestra.



THE FORTH BRIG.

J. SCOTT SKINNER.

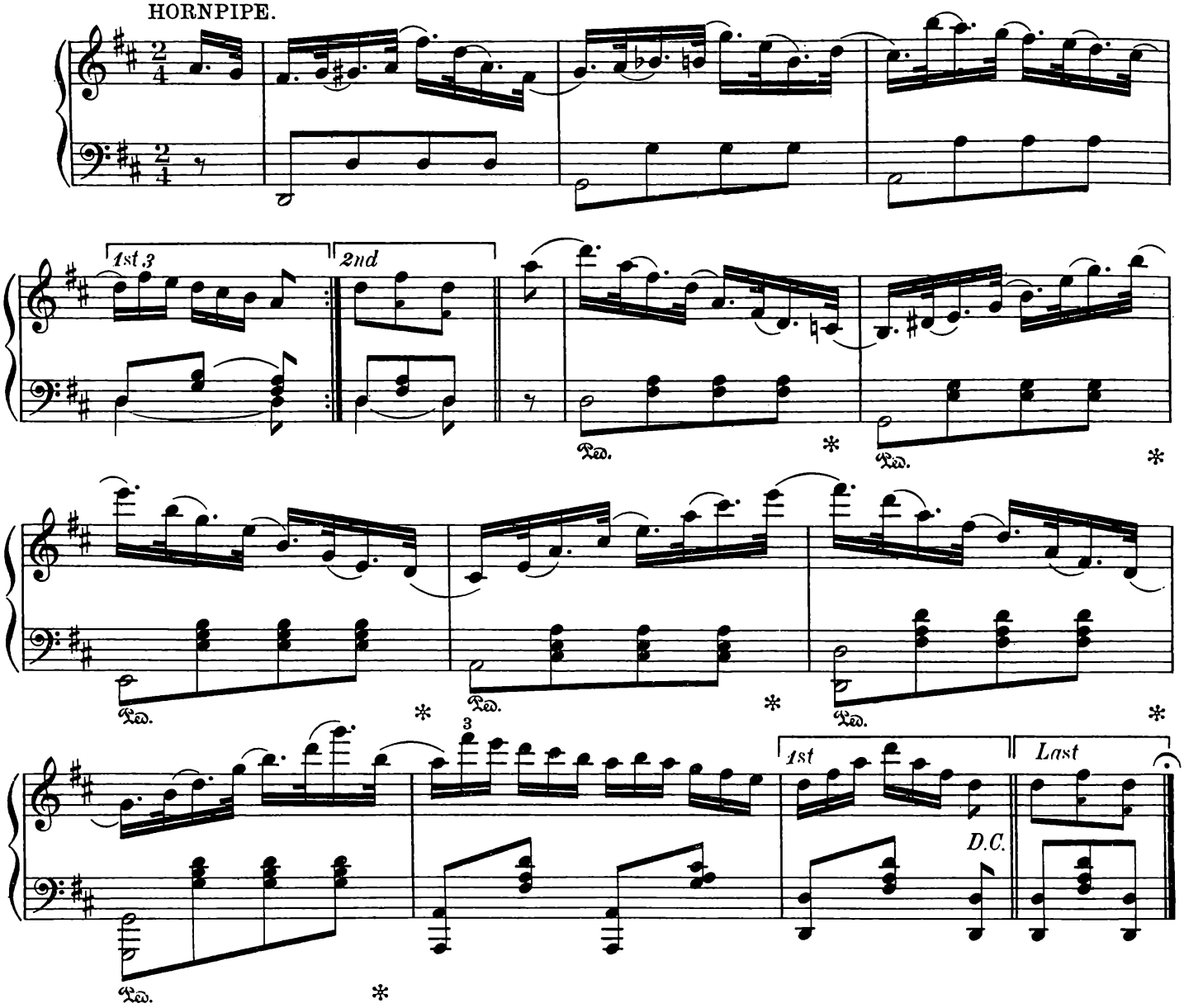
HORNPIPE.



THE MATHEMATICIAN.*

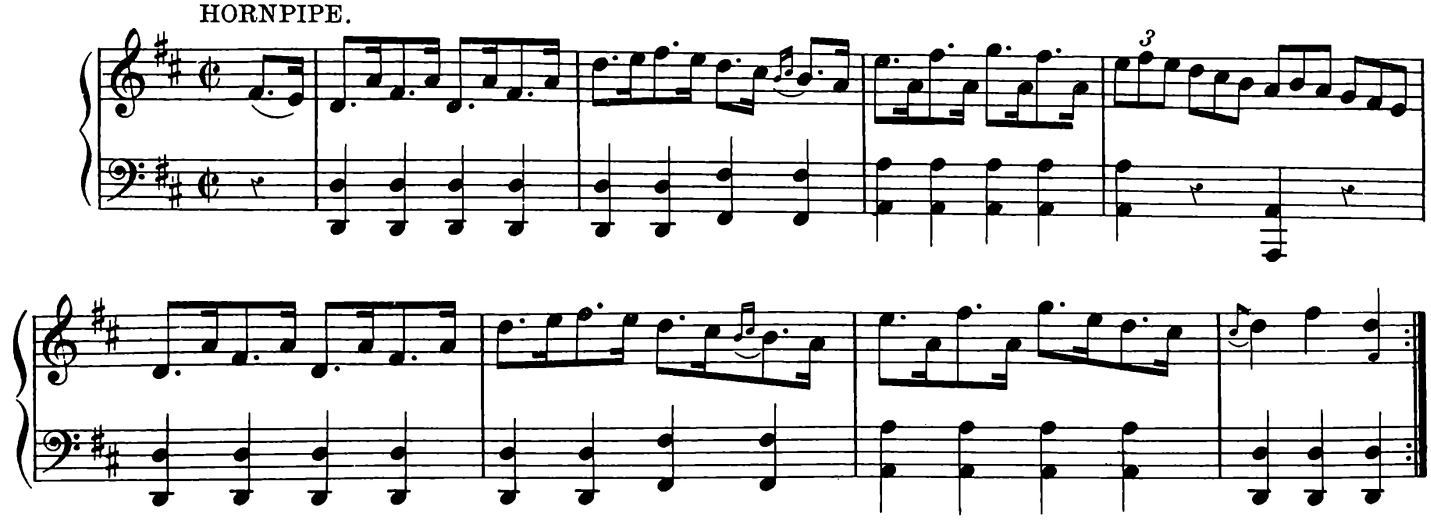
J. SCOTT SKINNER.

HORNPIPE.

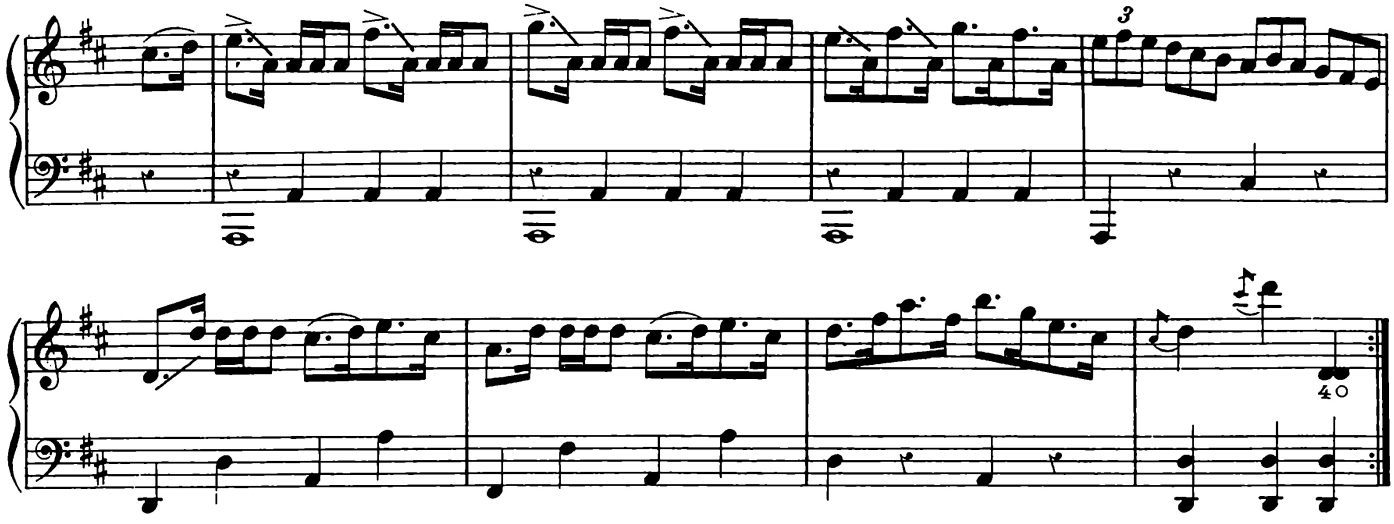


HARVEST HOME.

HORNPIPE.



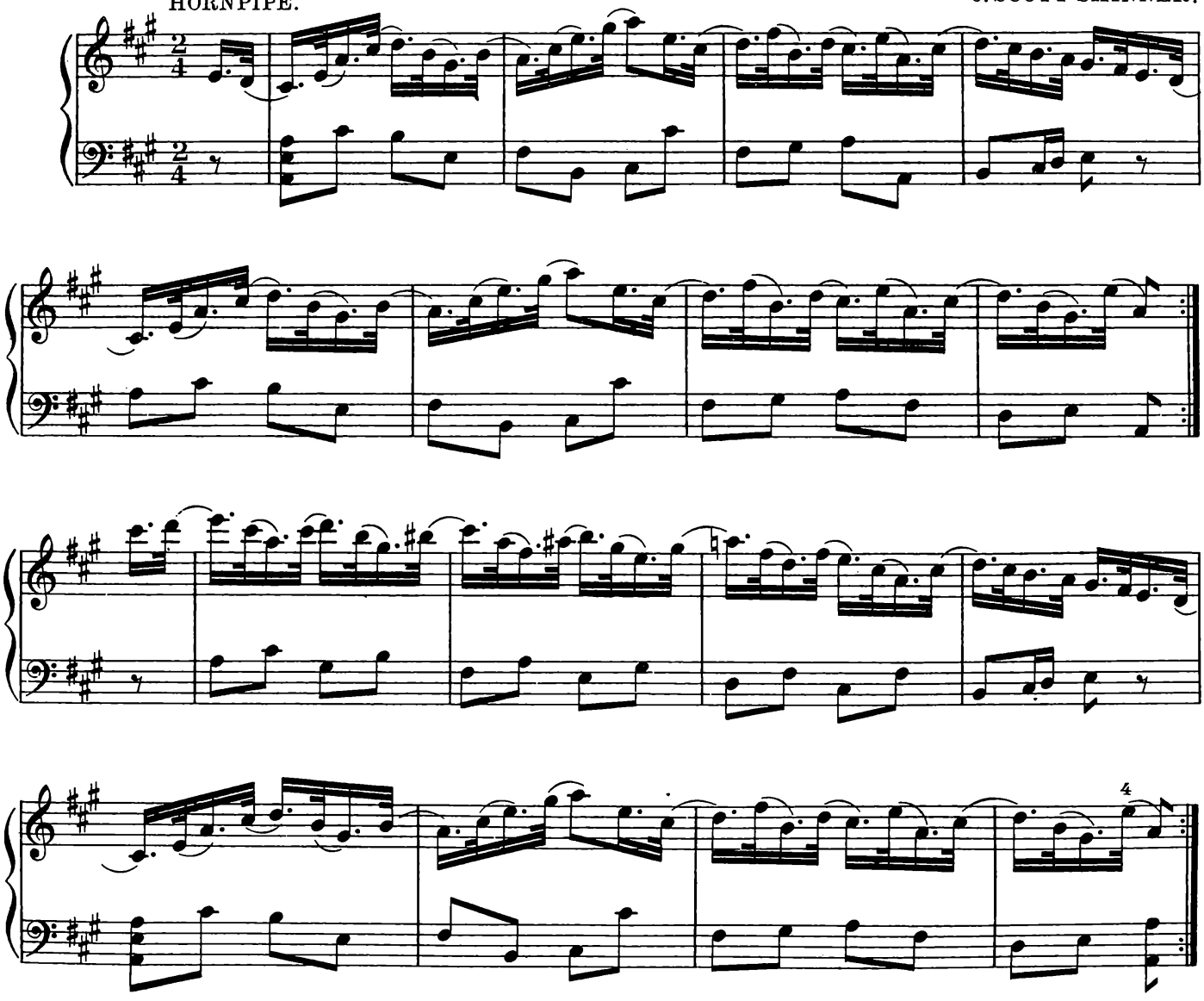
* Dr. Clark, Cairo.



HAPPY FRANK.*

HORNPIPE.

J. SCOTT SKINNER.



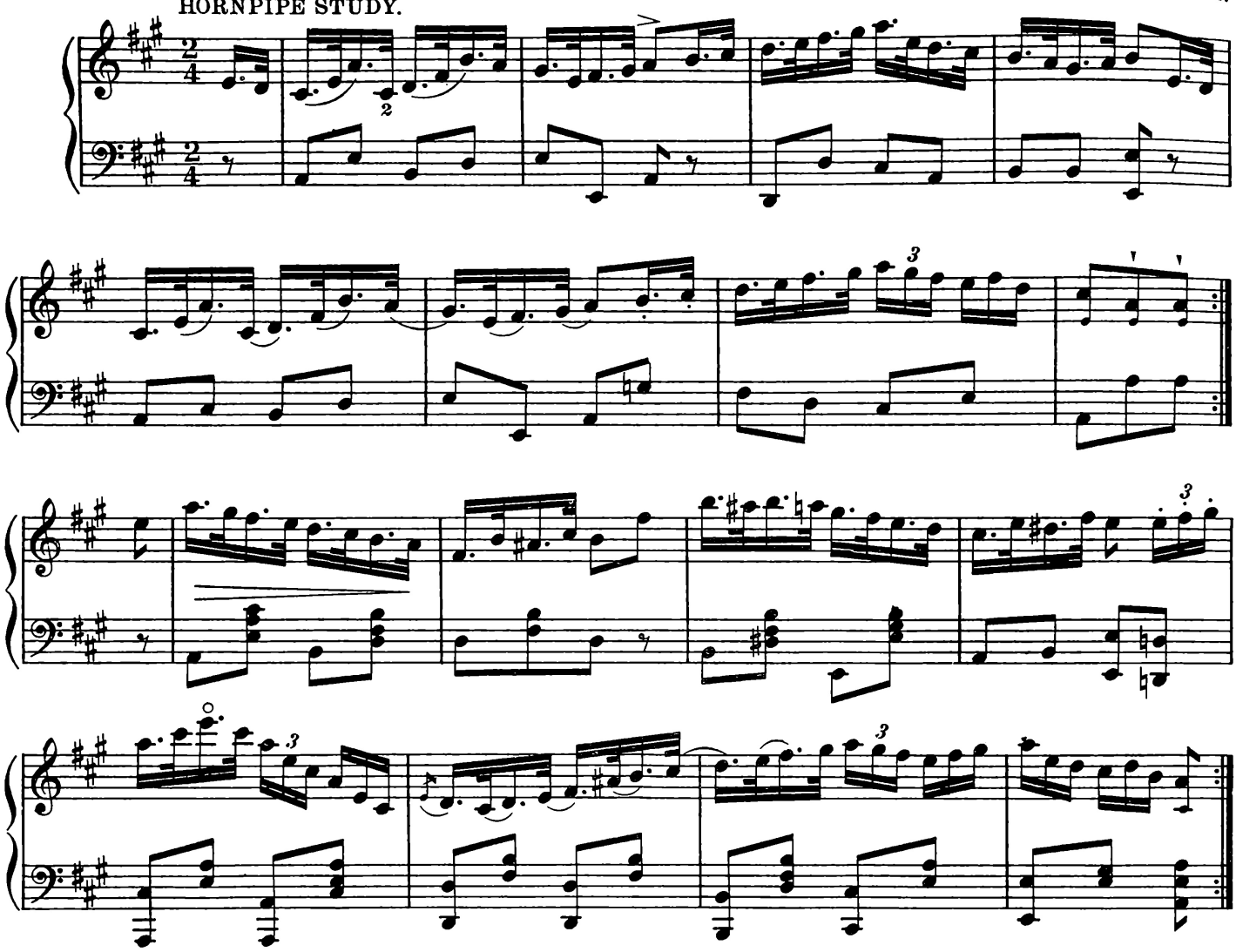
* Frank Gilruth, Dumfries Academy.

KNOWLES'.

(Ballater.)

HORNPIPE STUDY.

J. SCOTT SKINNER.

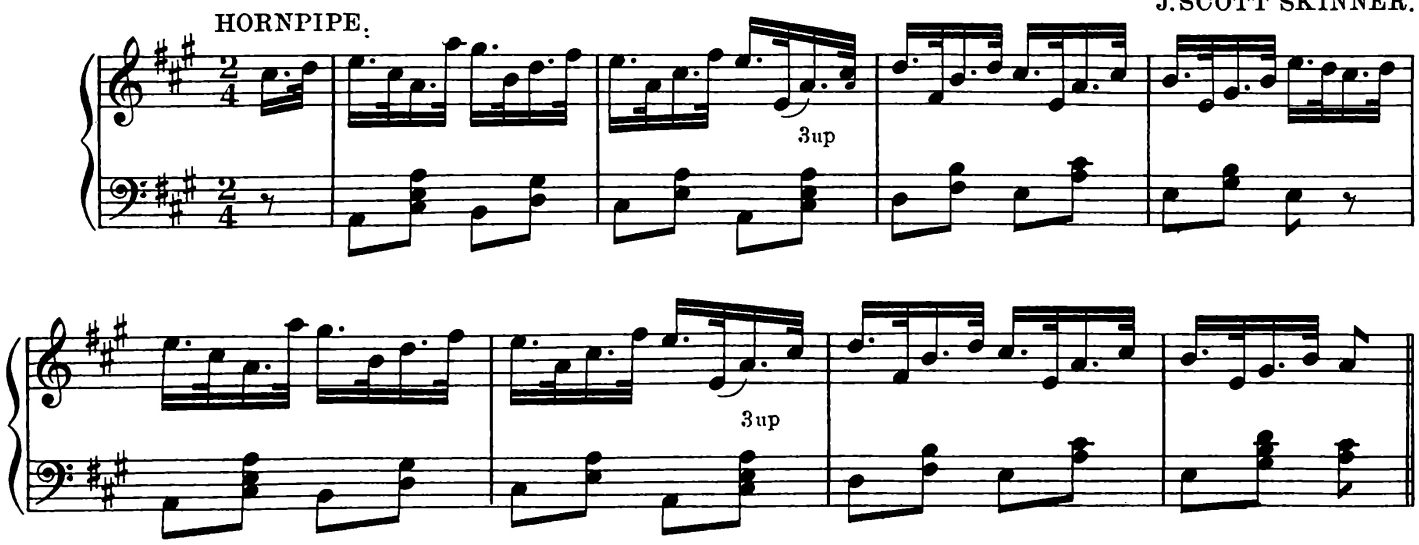


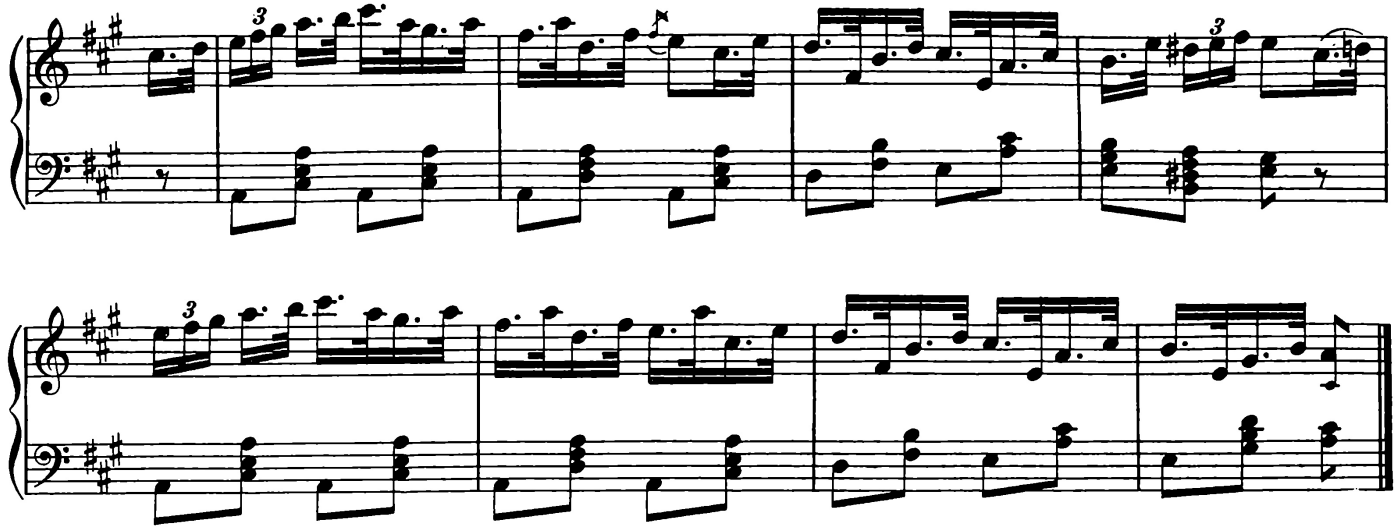
WARD'S.

(Keith.)

HORNPIPE.

J. SCOTT SKINNER.

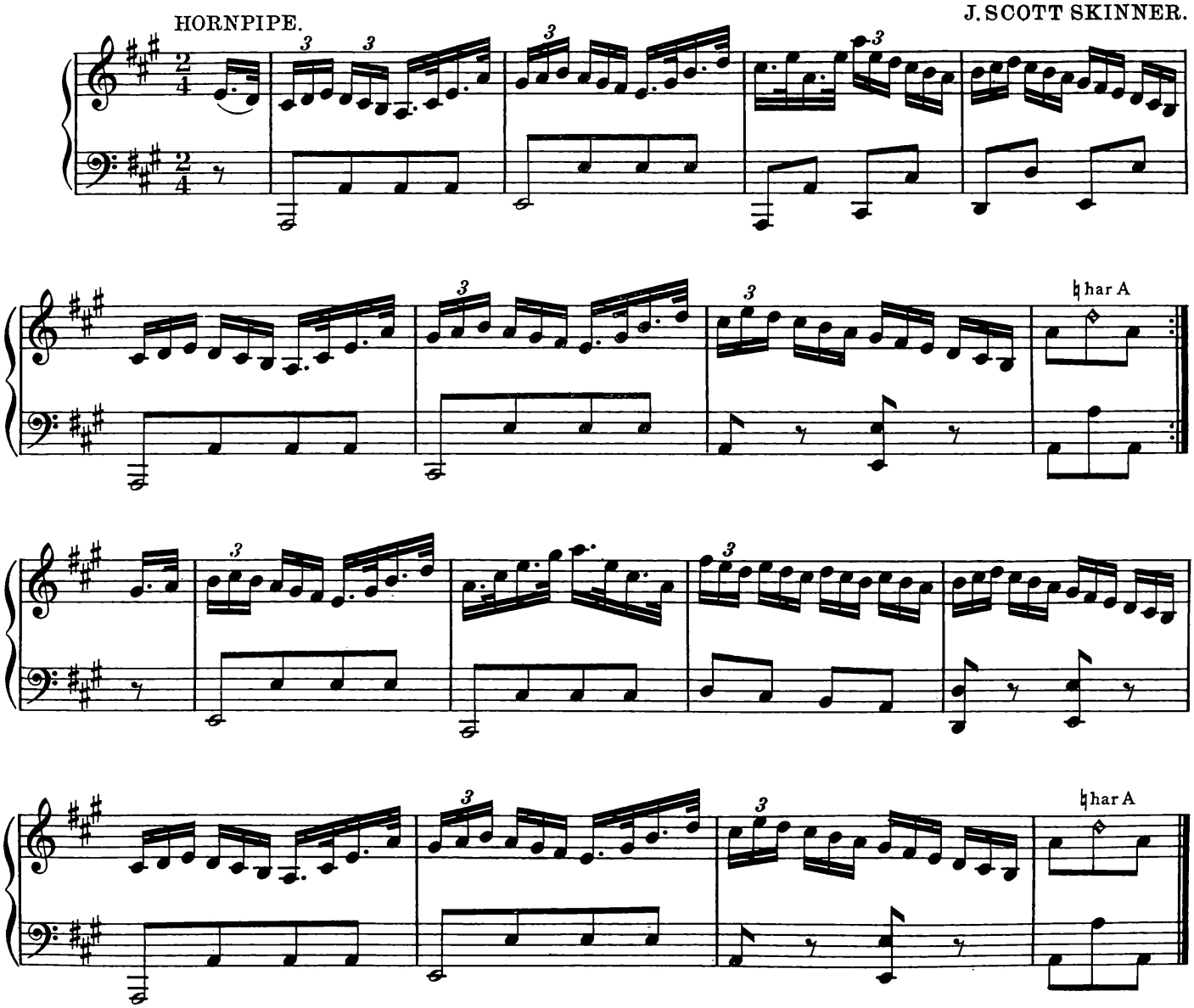




THE TRIPLET.

HORNPIPE.

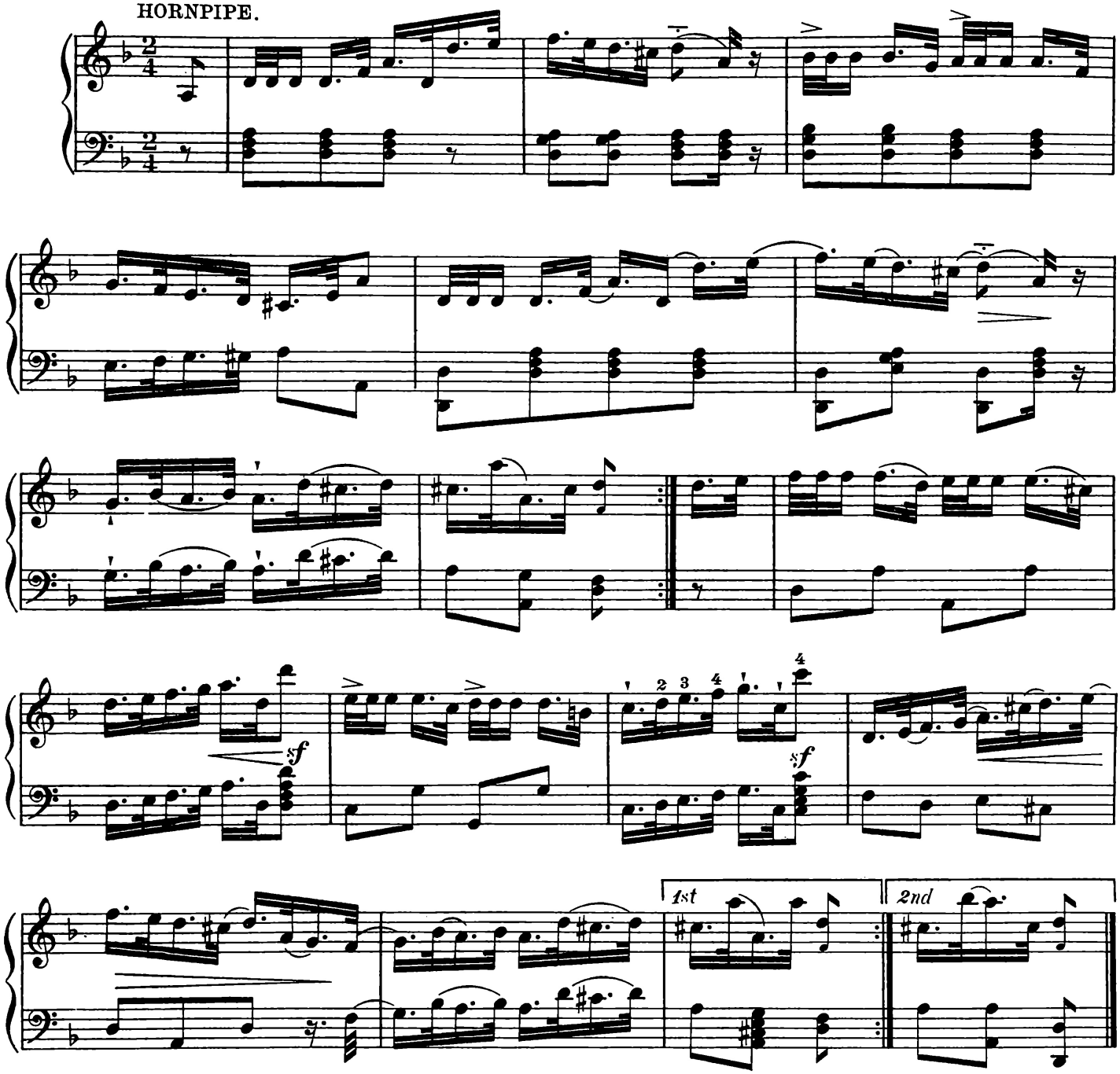
J. SCOTT SKINNER.



ALICK YOUNG.

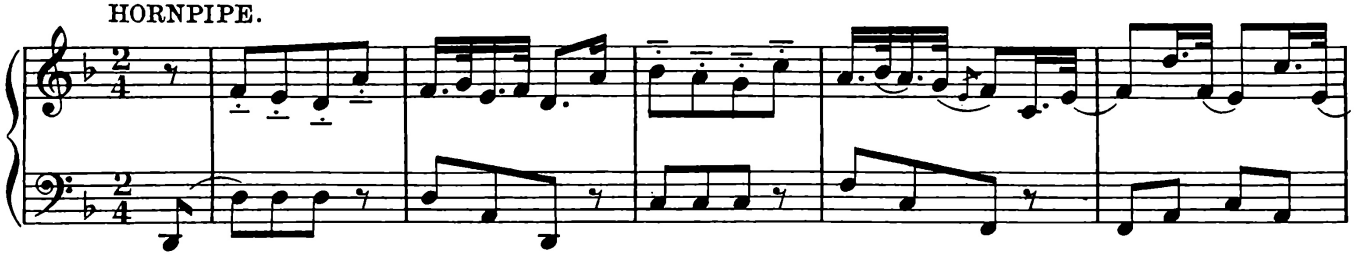
J. SCOTT SKINNER.

HORNPIPE.

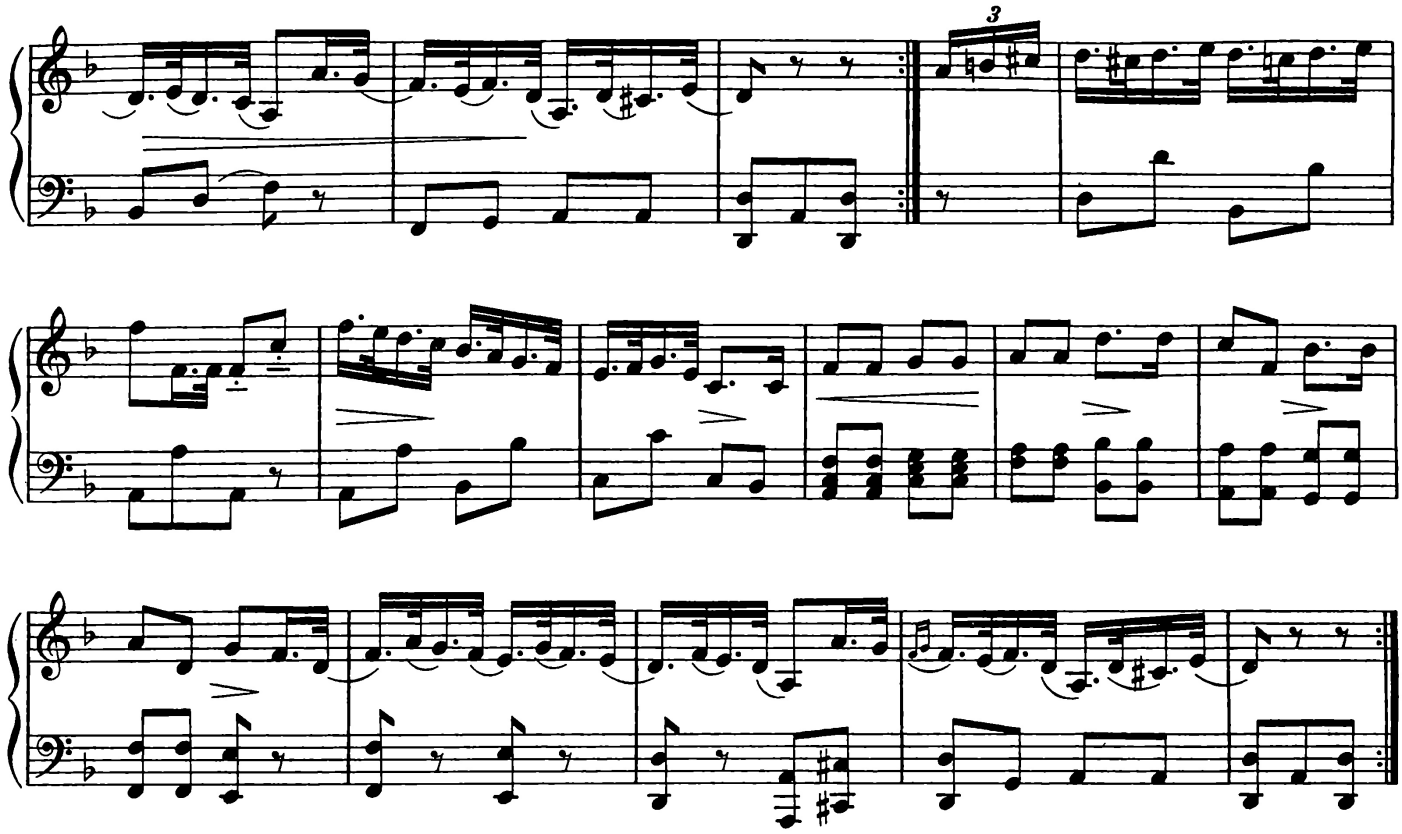


THE PRINCESS ROYAL*.

HORNPIPE.

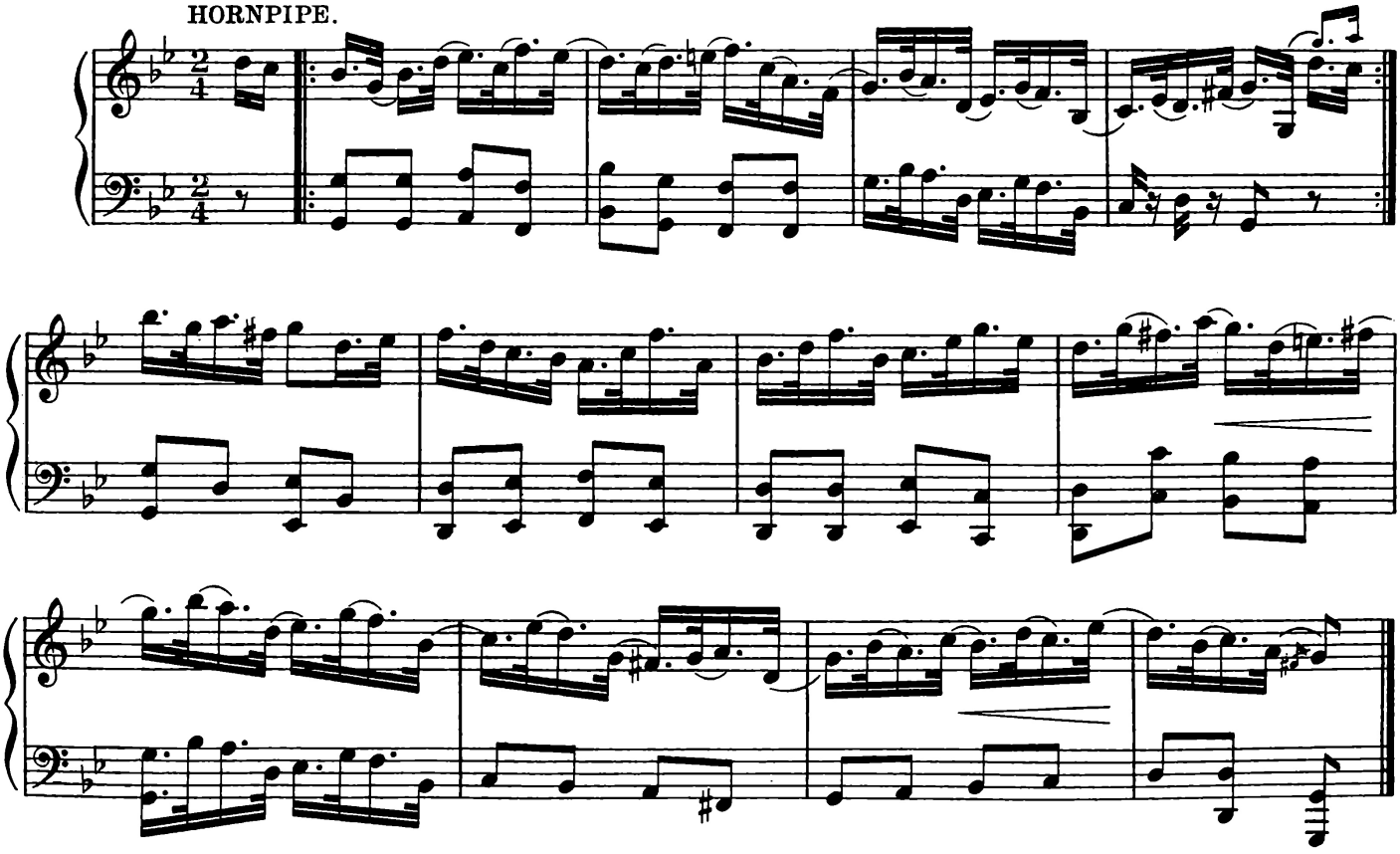


*As danced by Tom Maclagan in his palmy days.



THE DIAMOND.

HORNPIPE.

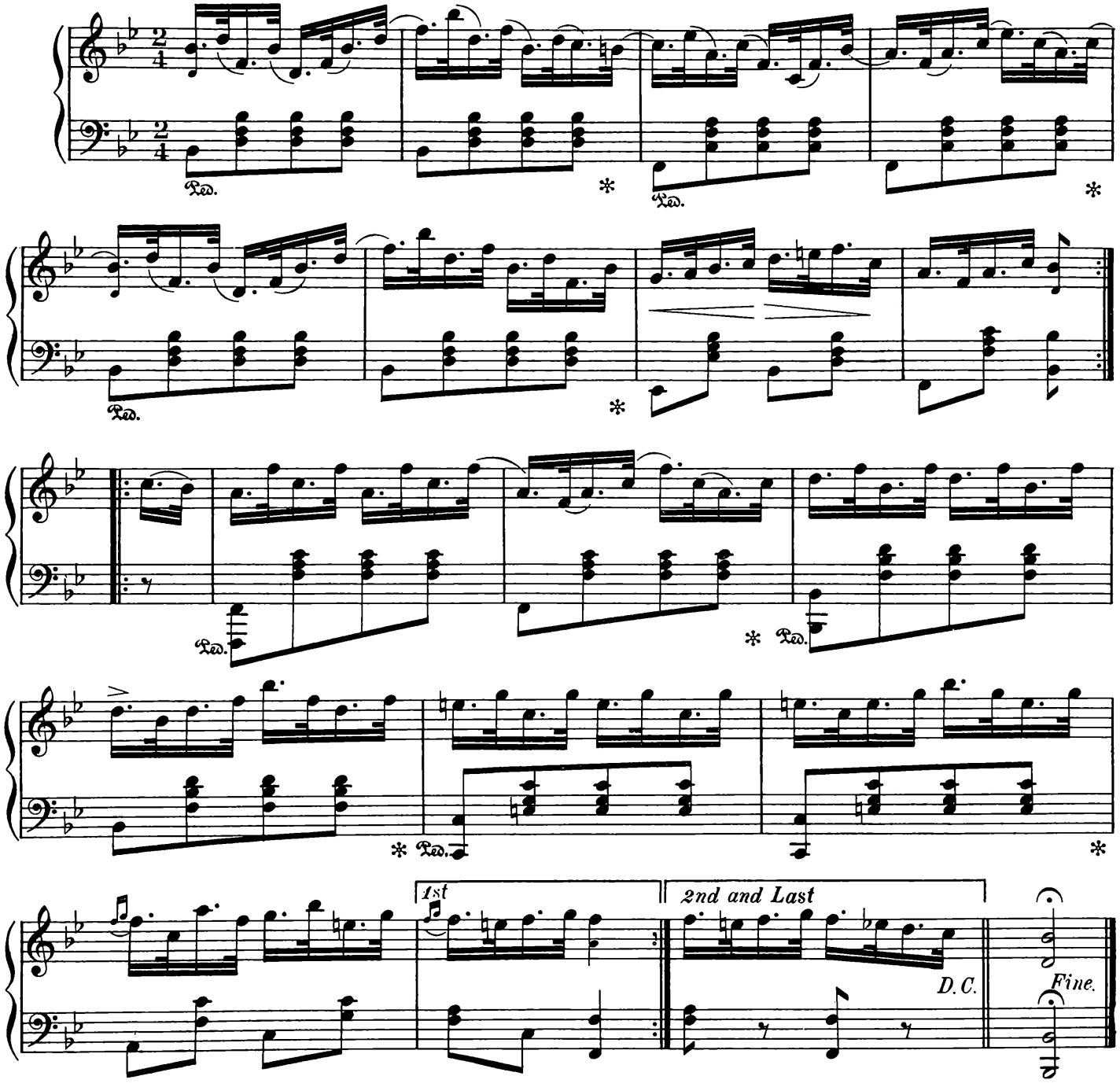


The Compiler has adapted this Reel as a Hornpipe. Some slight alterations have been made in the tune, but the feature notes are not interfered with. The Cross-bowing is very effective in Hornpipes.

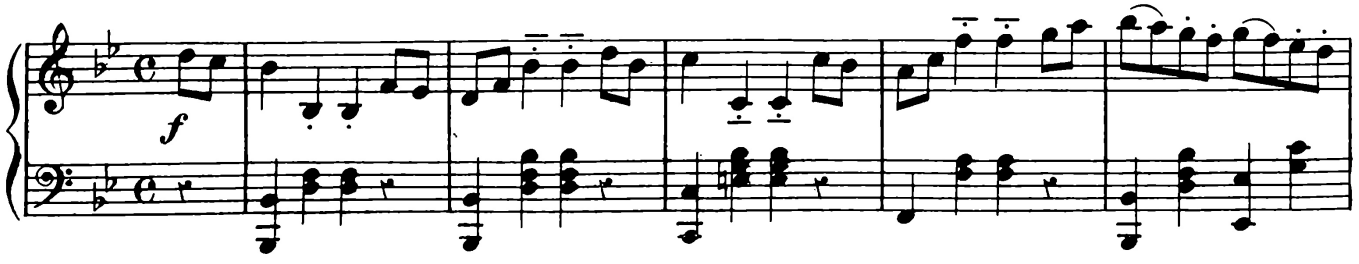
THE HIGH LEVEL.

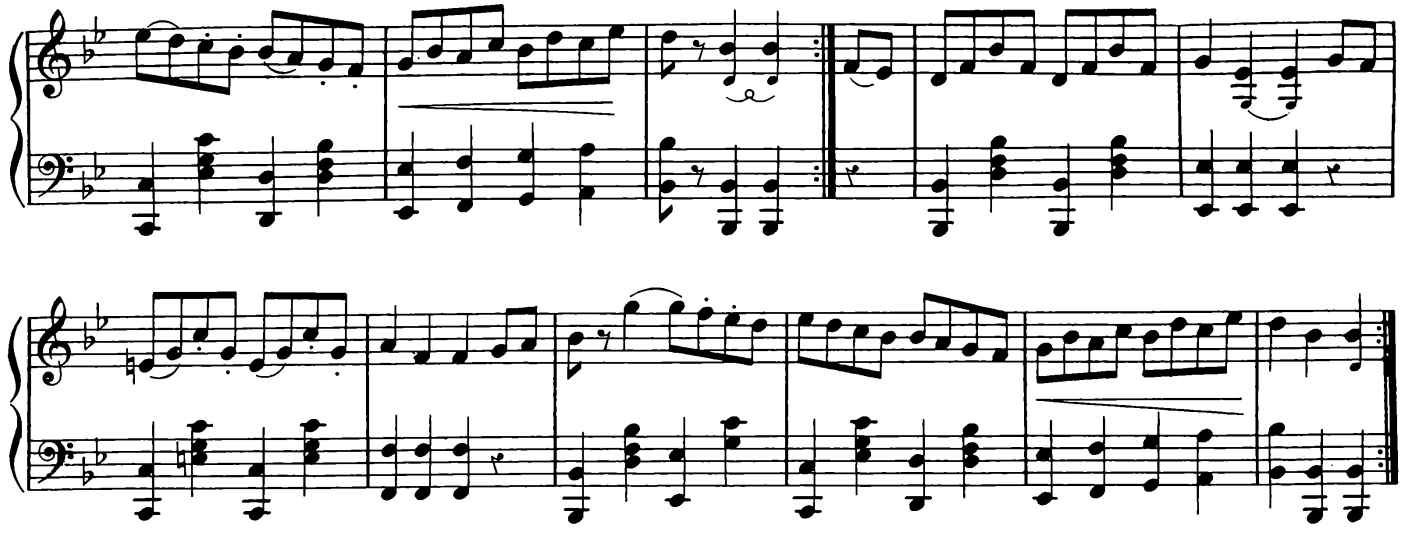
HORNPIPE.

JAMIE HILL.



THE COLLEGE HORNPIPE.

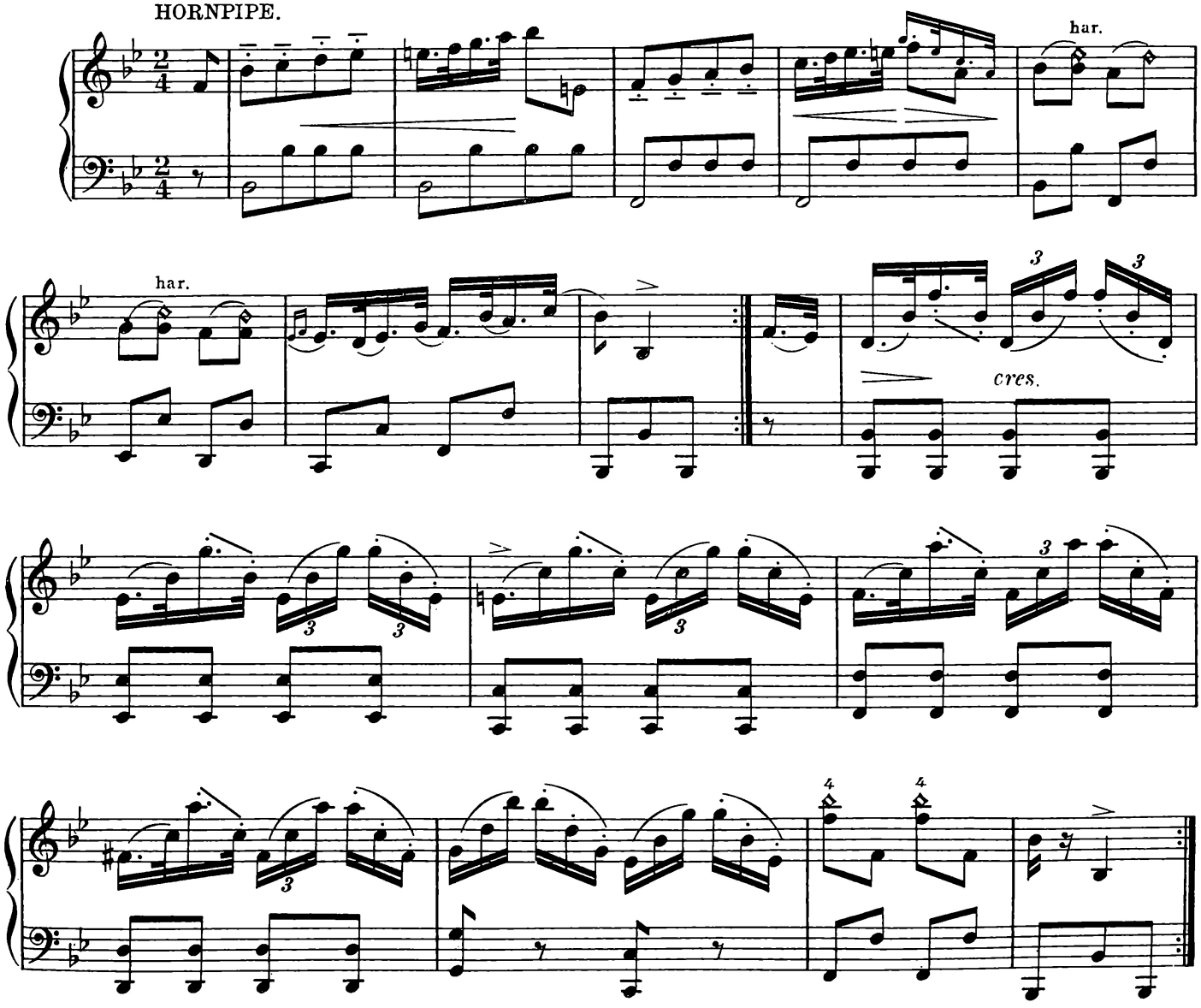




MADAME VANONI.

J. SCOTT SKINNER.

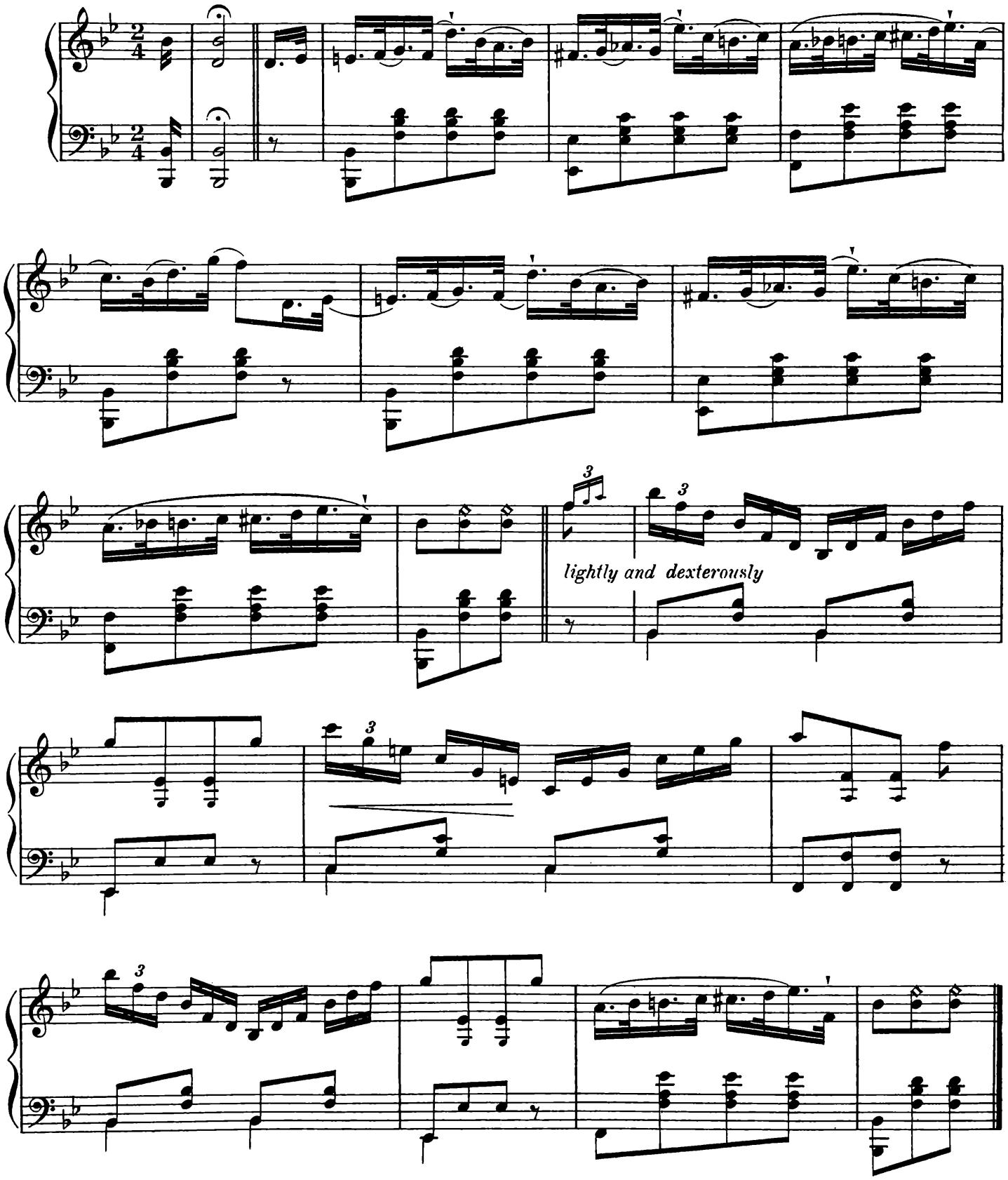
HORNPIPE.



CLARENCE TOUGH.

J. SCOTT SKINNER.

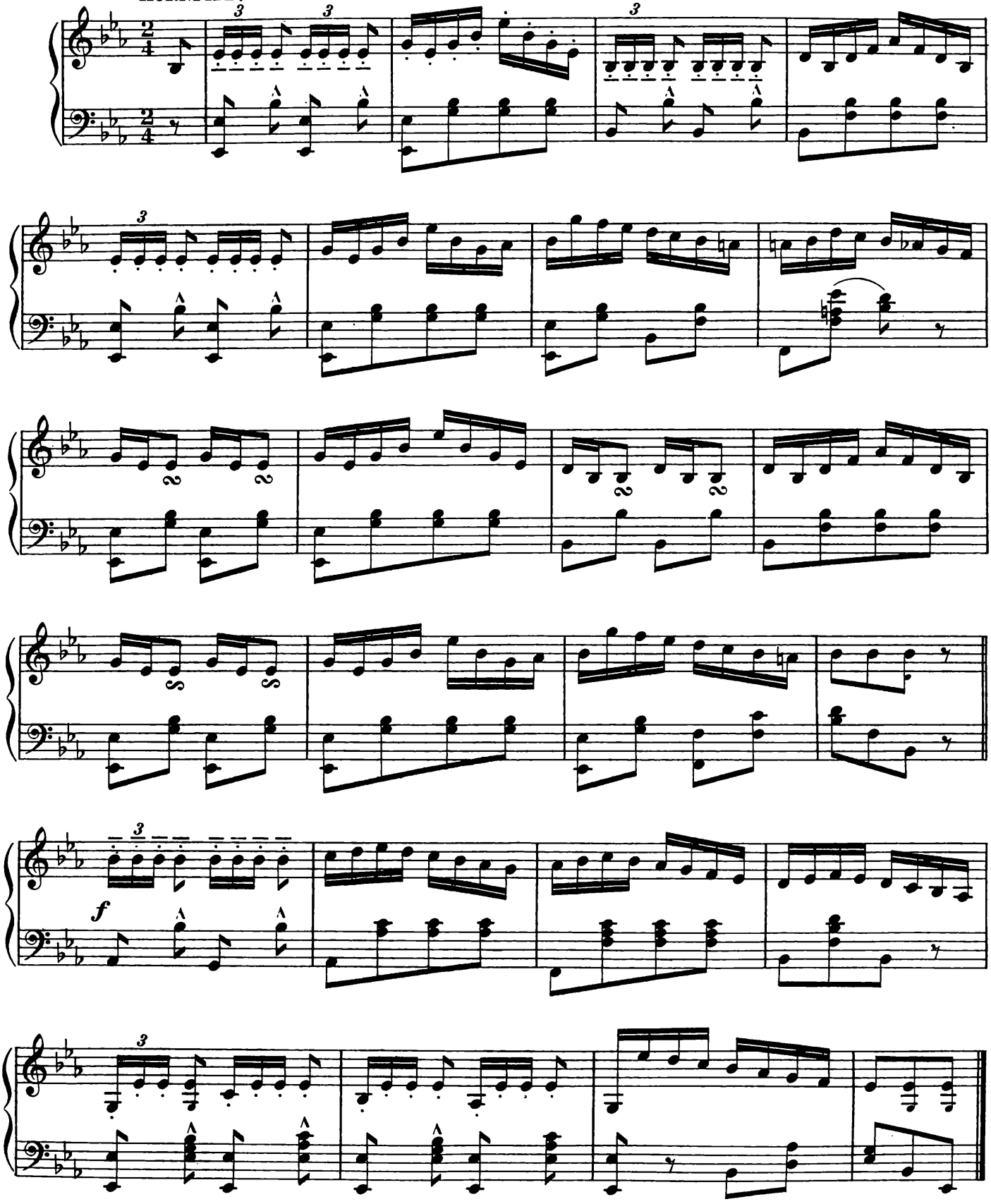
HORNPIPE.



THE TRUMPET.

As played by J.SCOTT SKINNER.

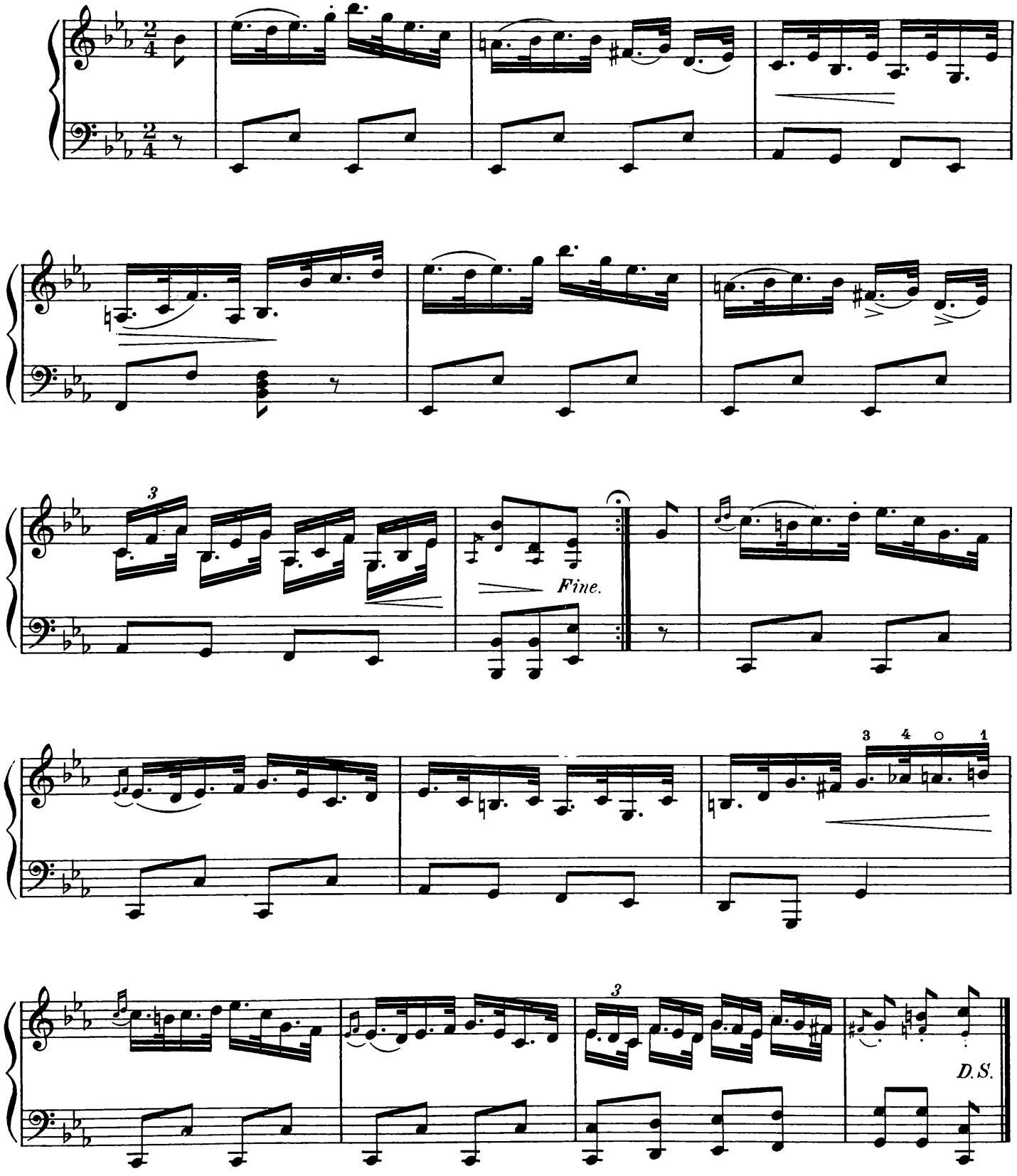
HORNPIPE.



THE YOUNG KING.*

J. SCOTT SKINNER.

HORNPIPE.

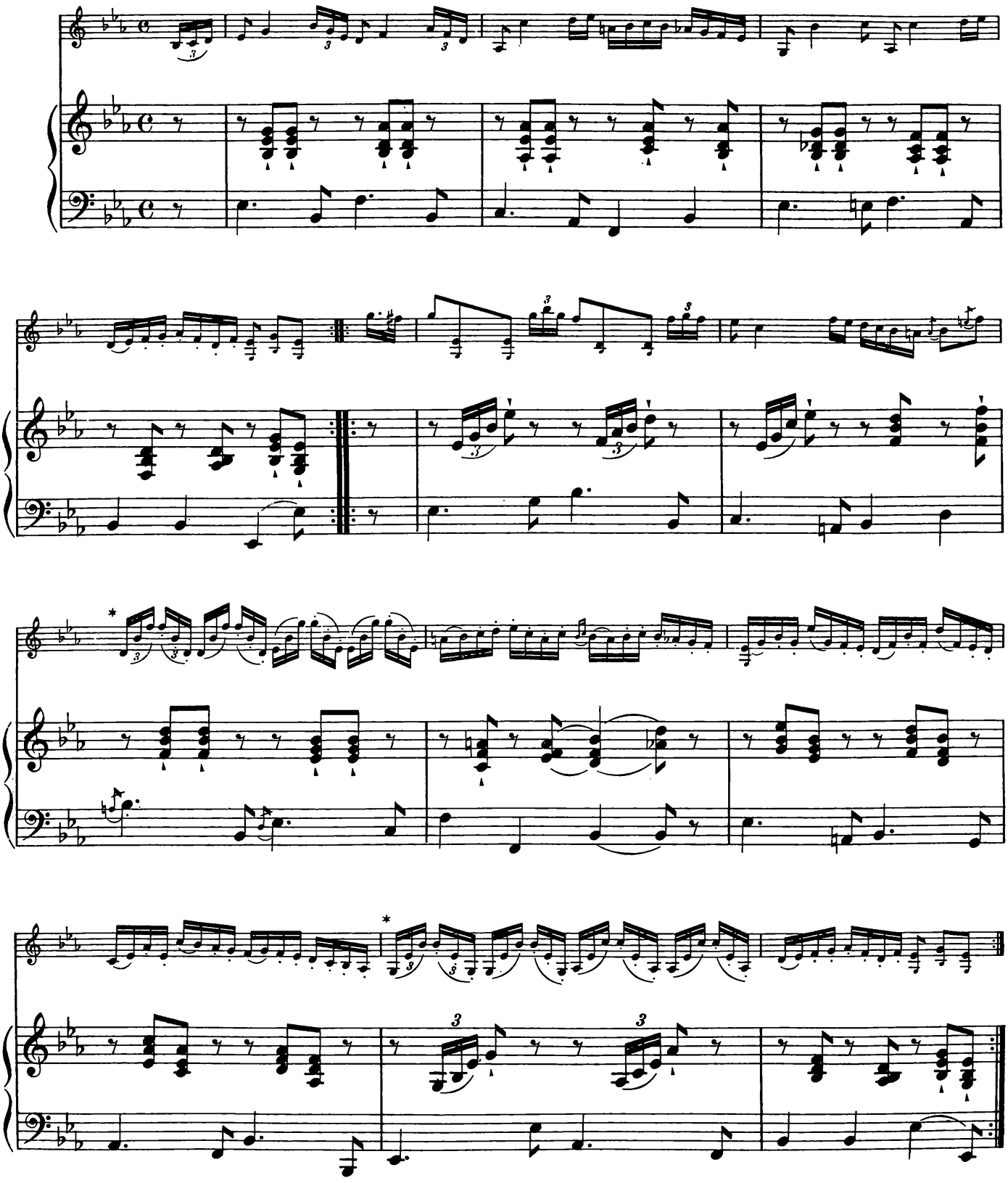


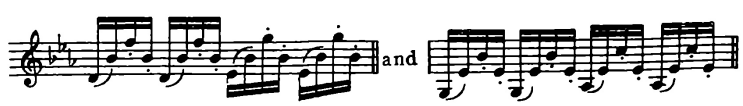
*A favourite pupil of the composer.

BANKS.

PARAZOTTI.
As played by J. Scott Skinner.
Arr. by Gavin Greig.

CLASSICAL HORNPIPE.

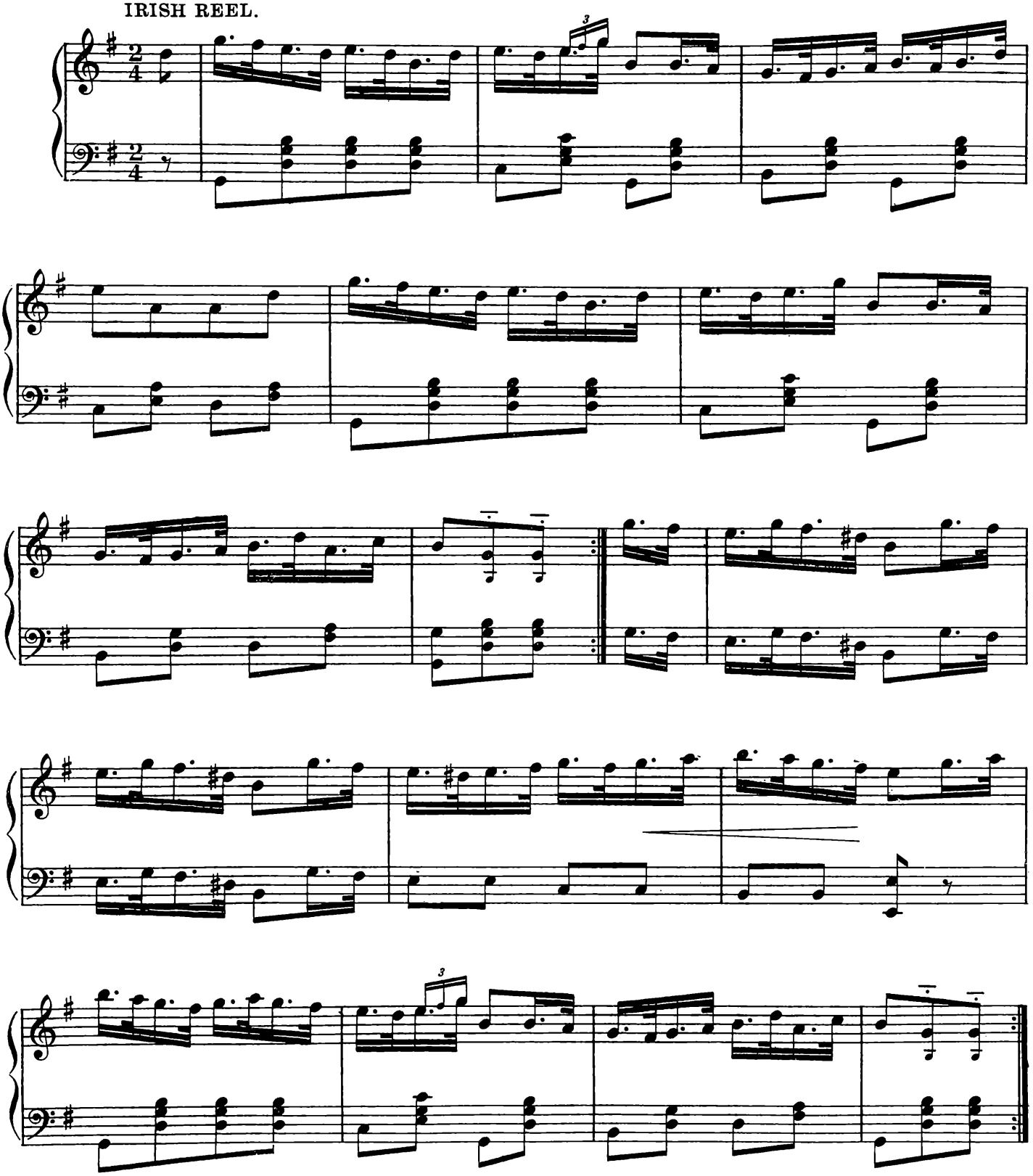


* Original form of Arpeggios.  and

Irish Reels and Hornpipes.

THE SHILLELAH.

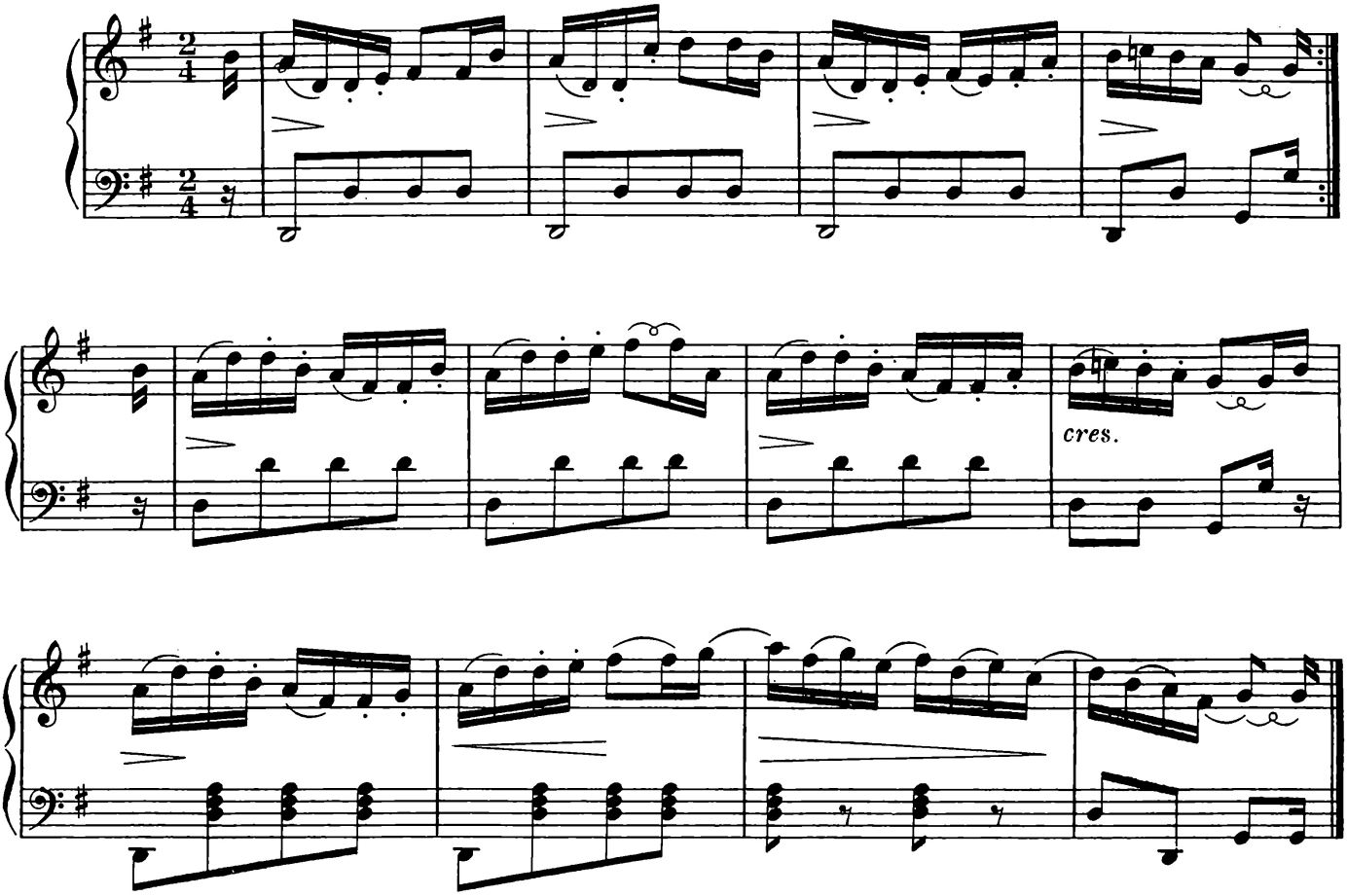
IRISH REEL.



Irish Reels are full of character, and require a particular kind of bowing to give them due effect.

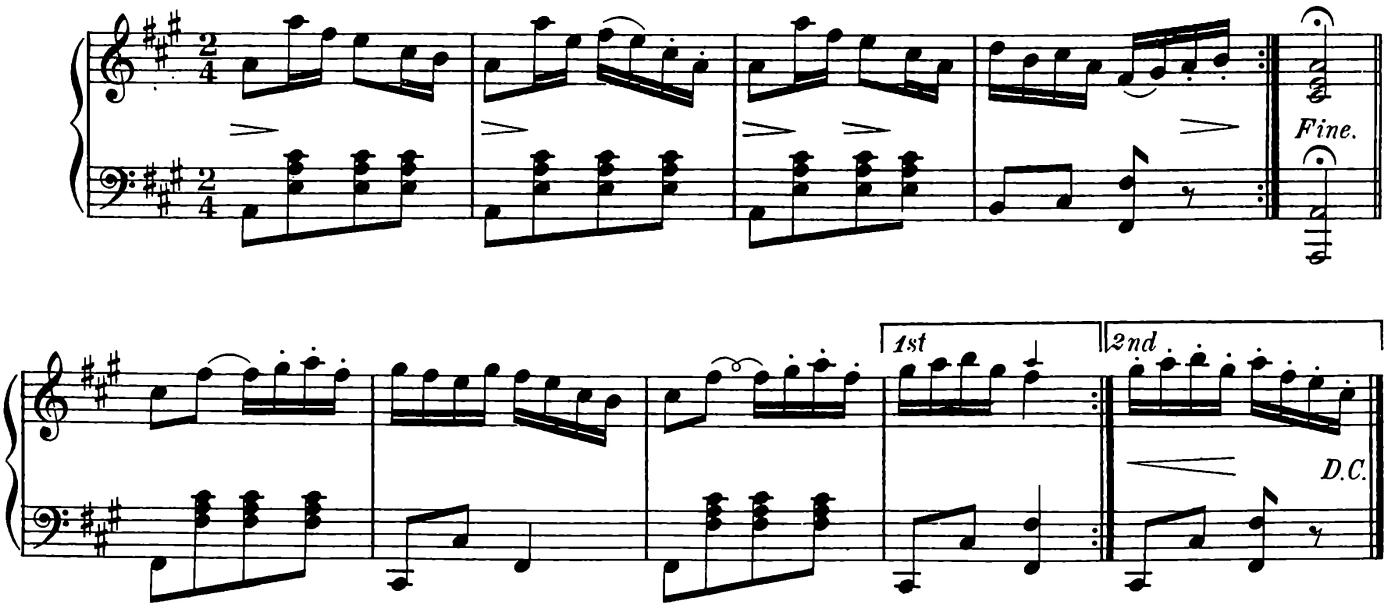
HOME RULE.

IRISH REEL.



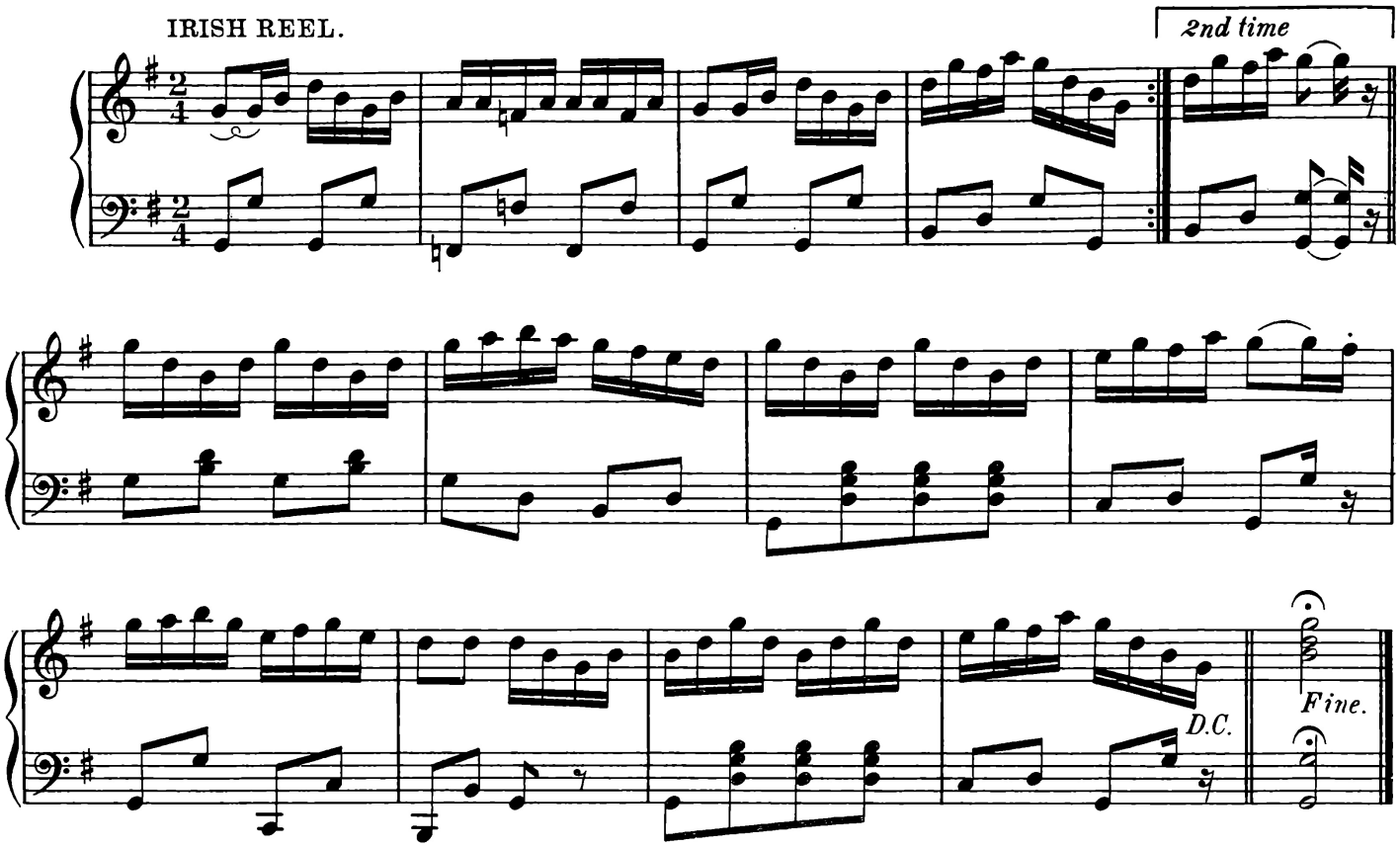
THE PIG TOWN.

IRISH REEL.



THE FIVE-MILE CHASE.

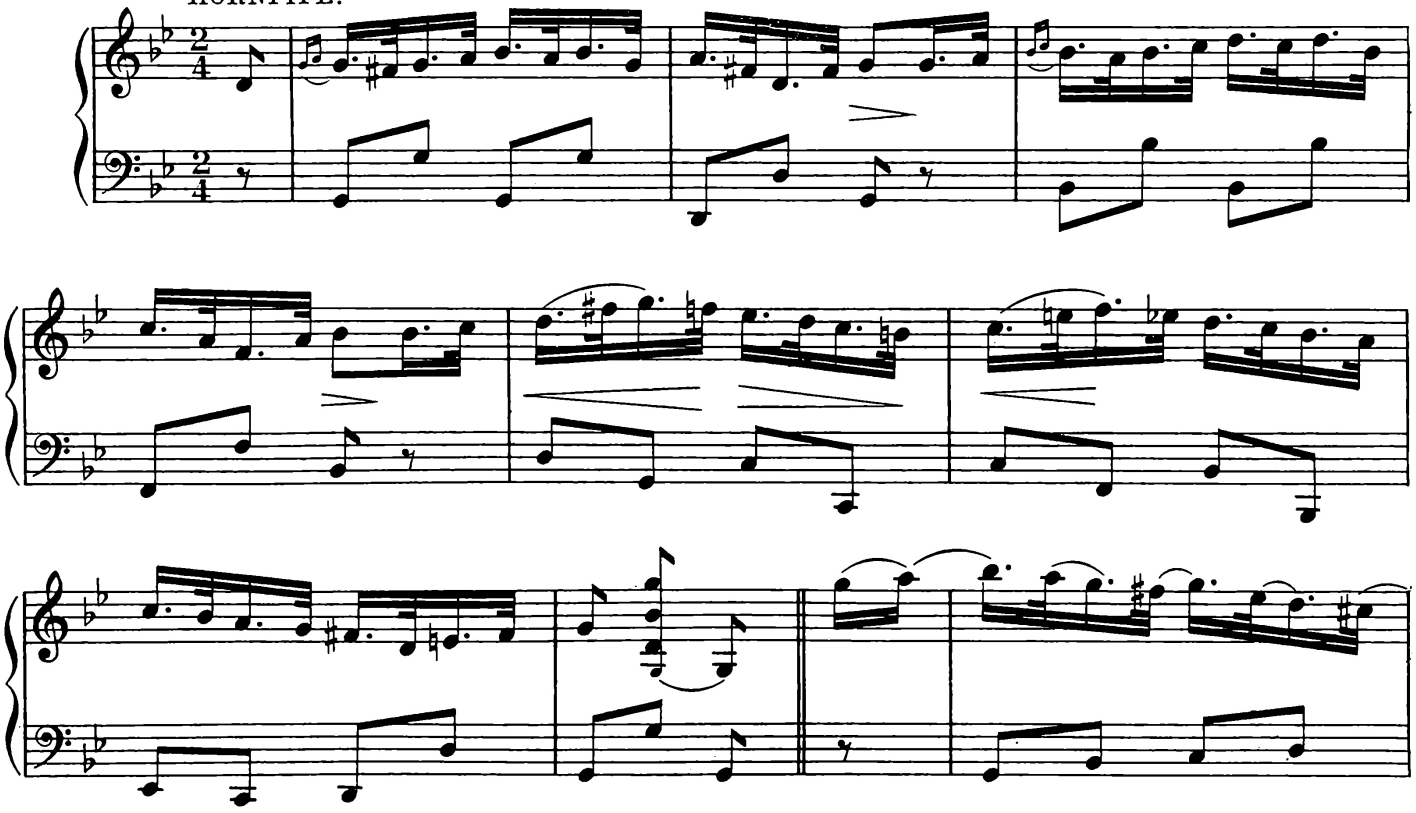
IRISH REEL.

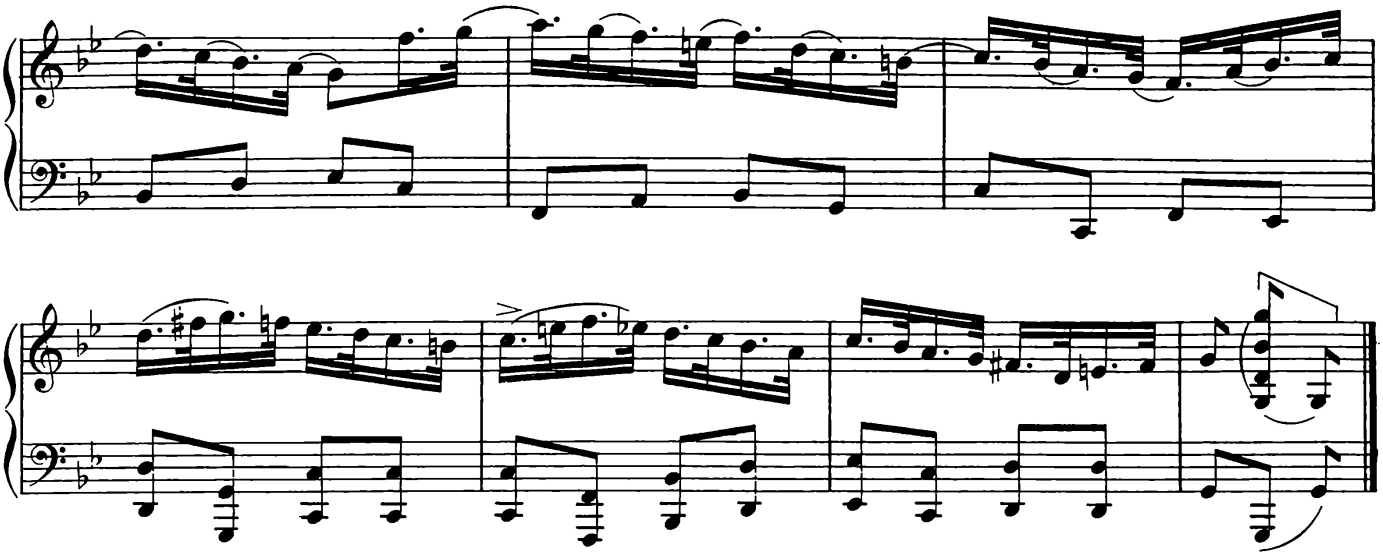


PADDY'S DELIGHT.

HORNPIPE.

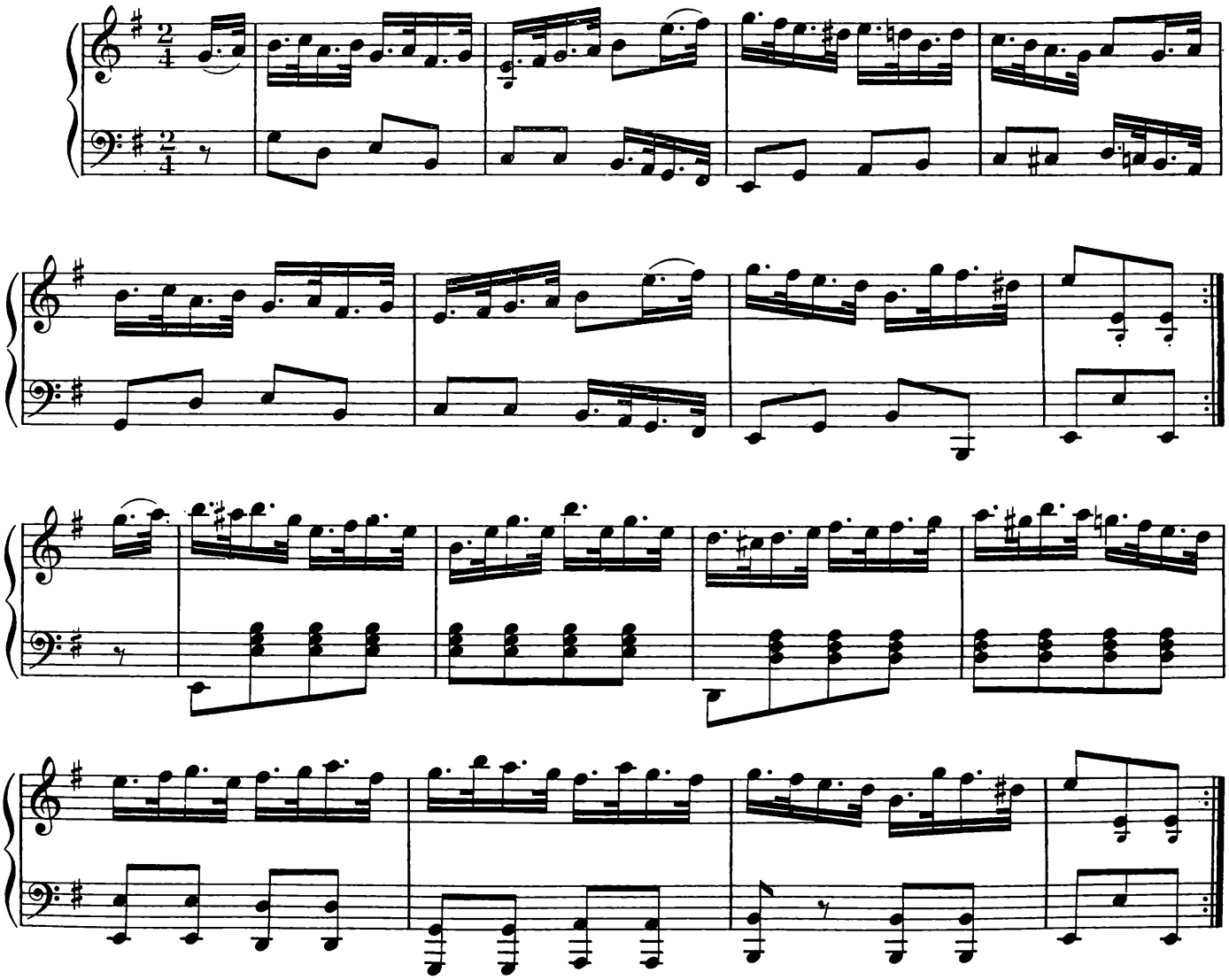
J. SCOTT SKINNER.





THE RIGHTS OF MAN.

HORNPIPE.



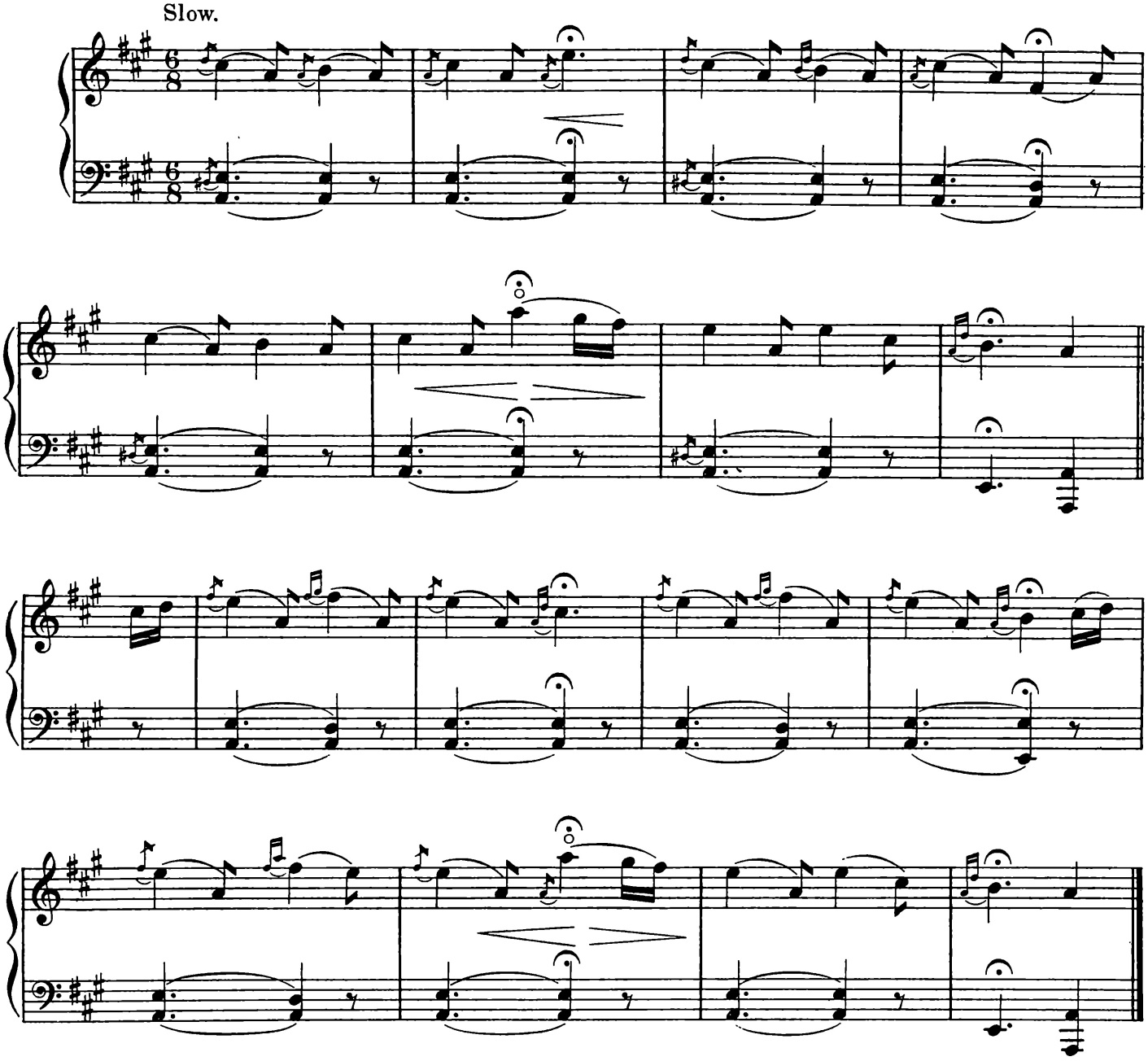
Pibrochs and Laments.

DARGAI.

PIBROCH.

J.SCOTT SKINNER.

Slow.



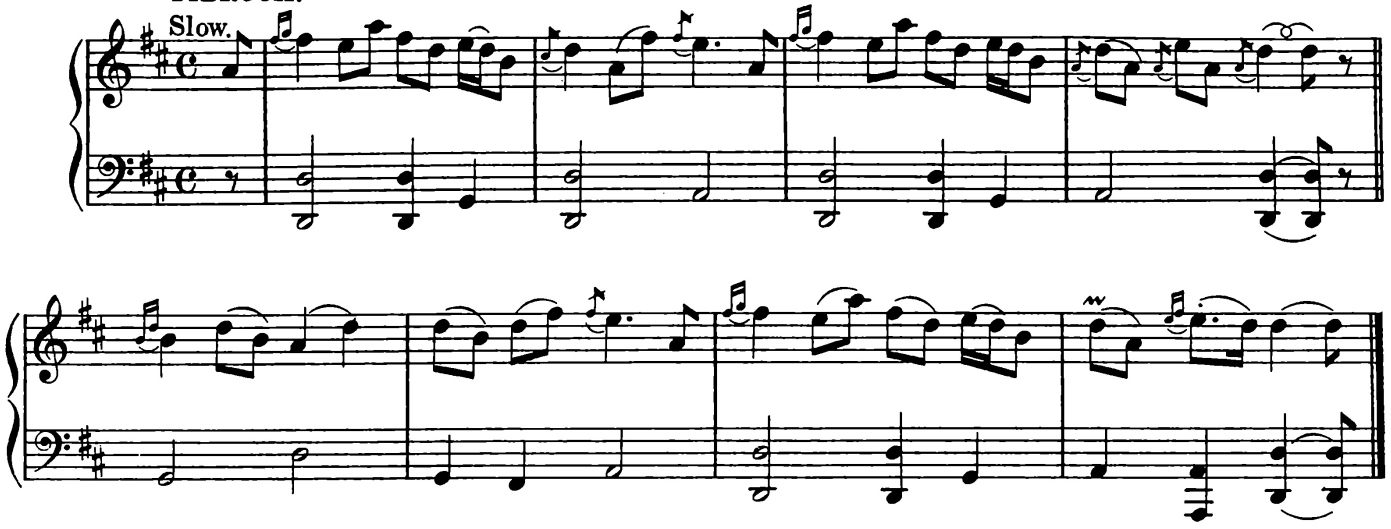
VAR.

With feeling.

DONALD MACPHERSON'S LAMENT.

PIBROCH.

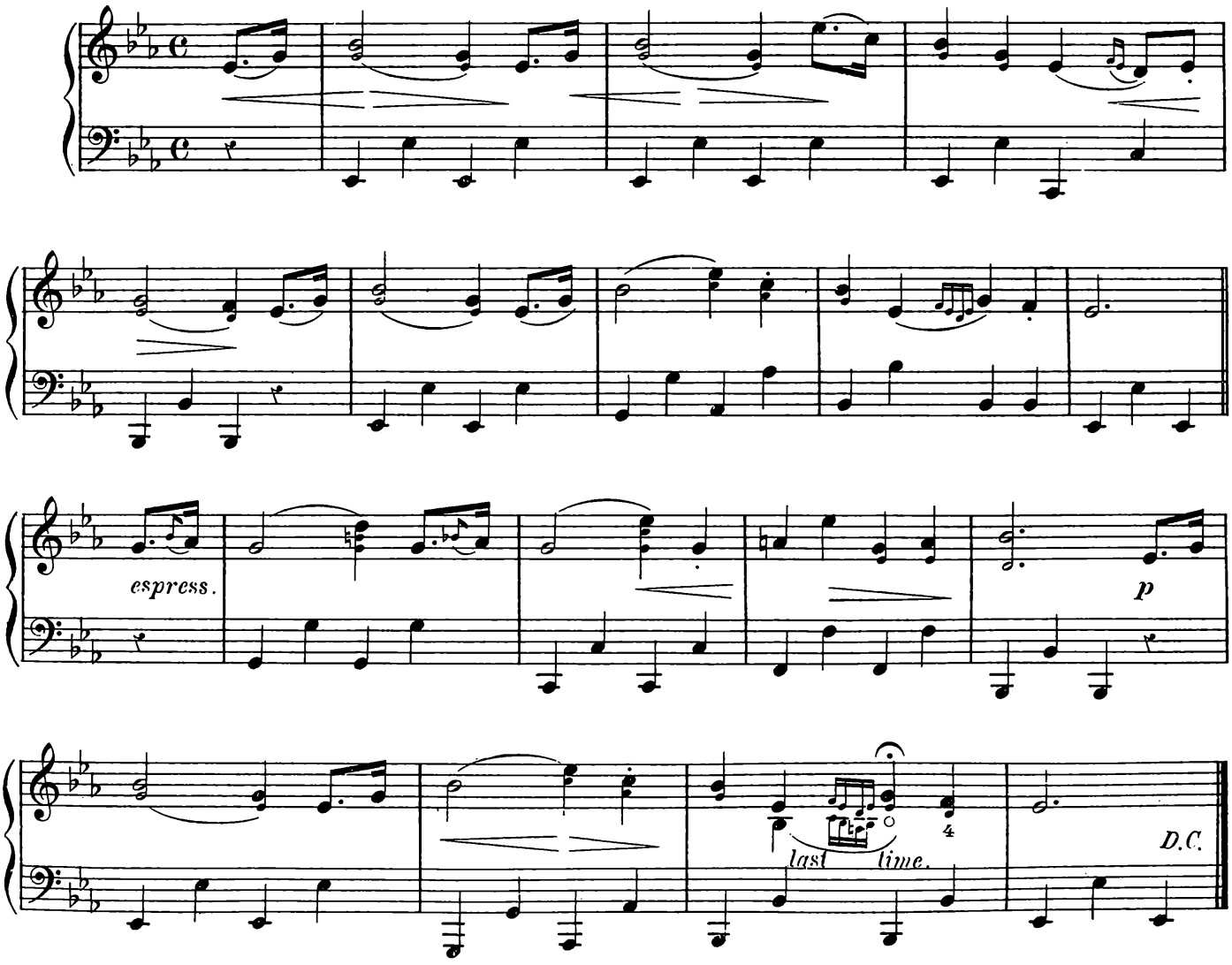
J. SCOTT SKINNER.



GLENCOE.

DIRGE.

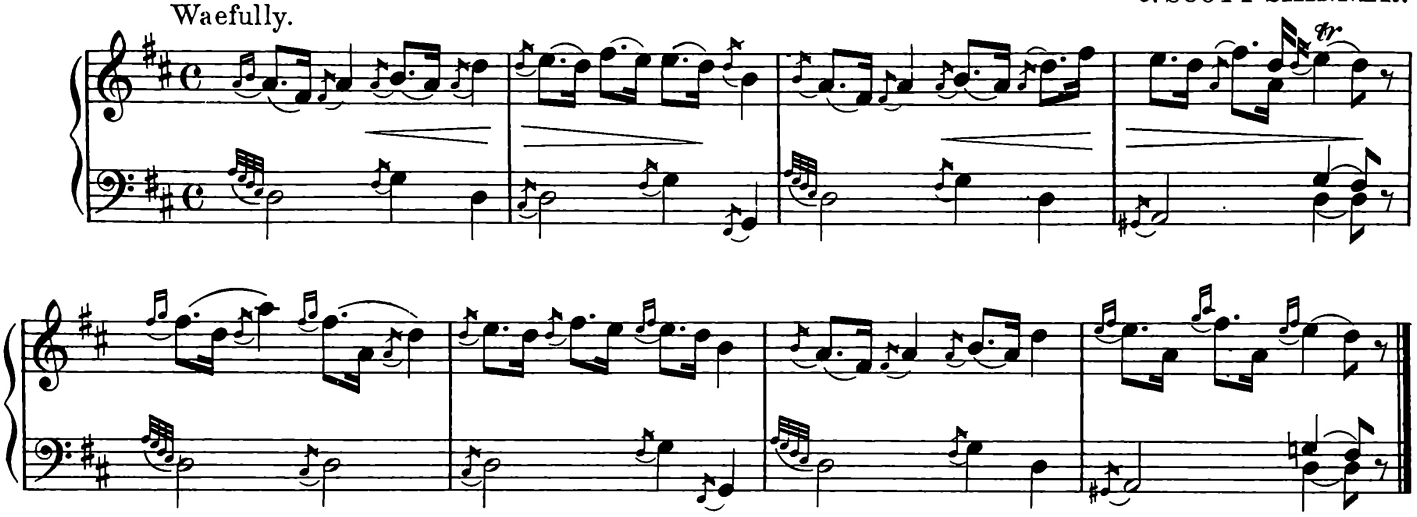
J. SCOTT SKINNER.



CLUNY MACPHERSON'S LAMENT.

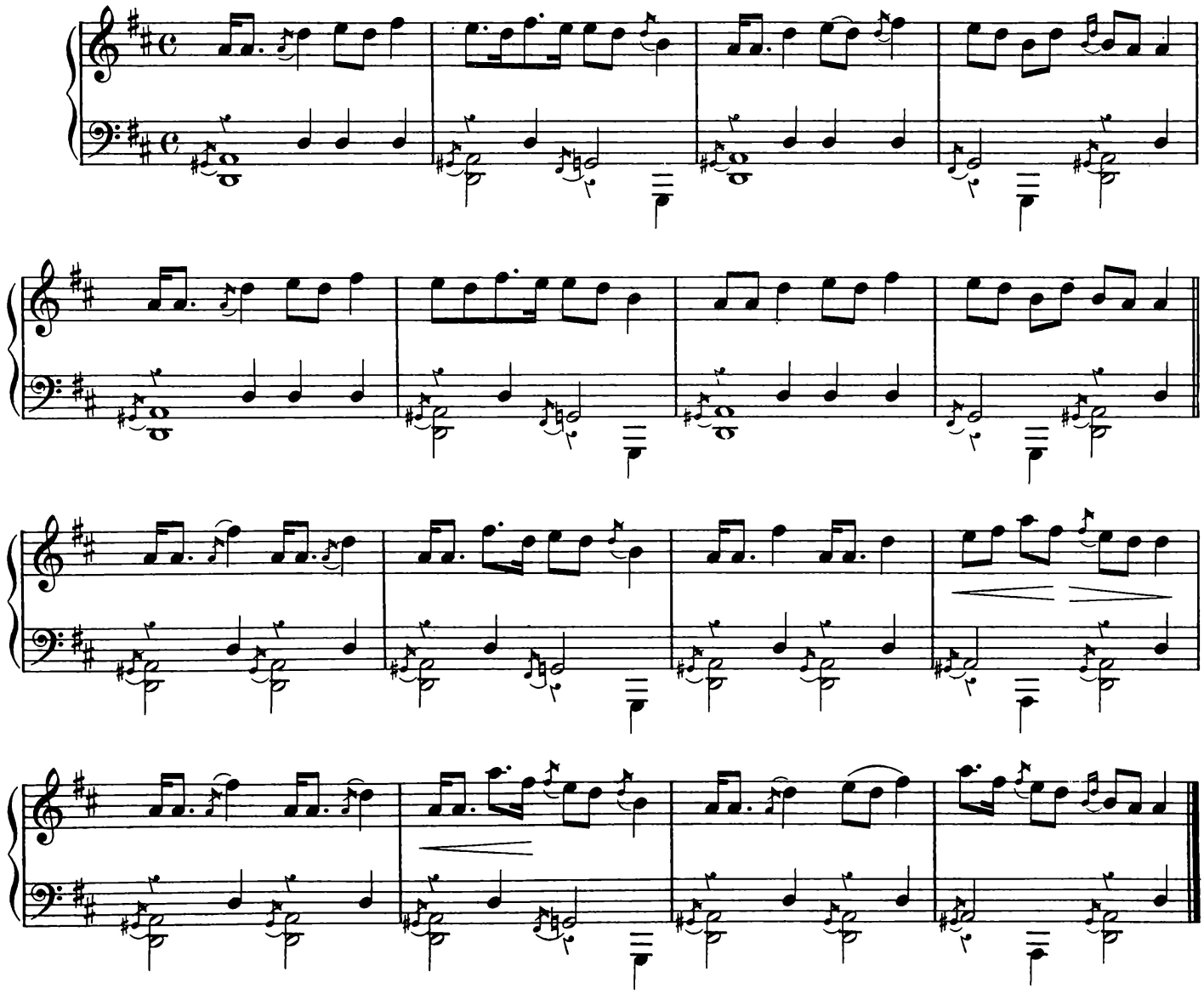
J. SCOTT SKINNER.

Waefully.



COLONEL SMITH'S LAMENT.*

J. SCOTT SKINNER.



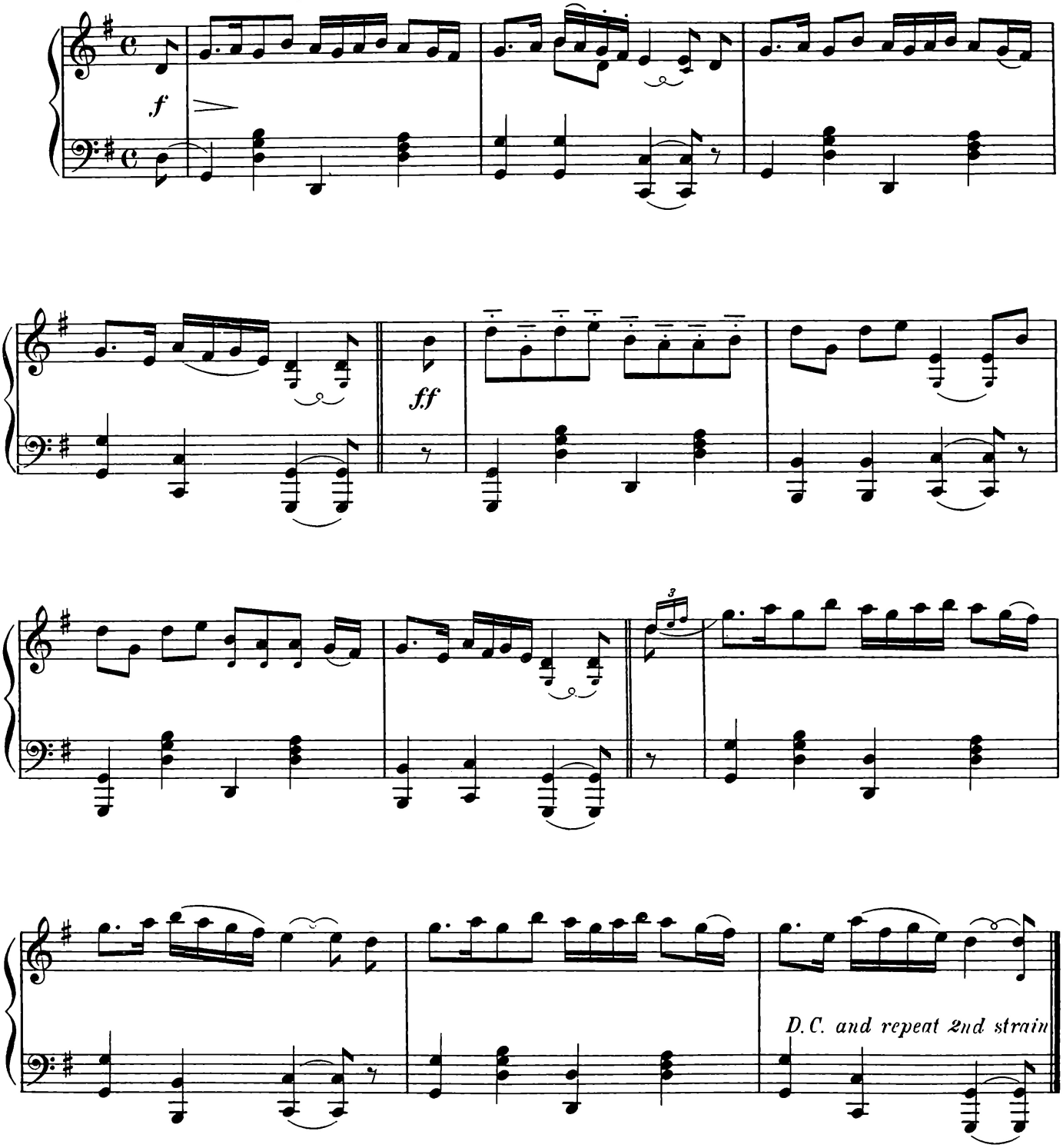
*Minmore Glenlivet.

MACPHERSON'S RANT.*

("Below the Gallows Tree.")

By Himself.
Nov. 1700.

With fierce energy.



*Said to have been composed by the Hero in Banff jail on the eve of his execution, and played by him under the gallows tree.

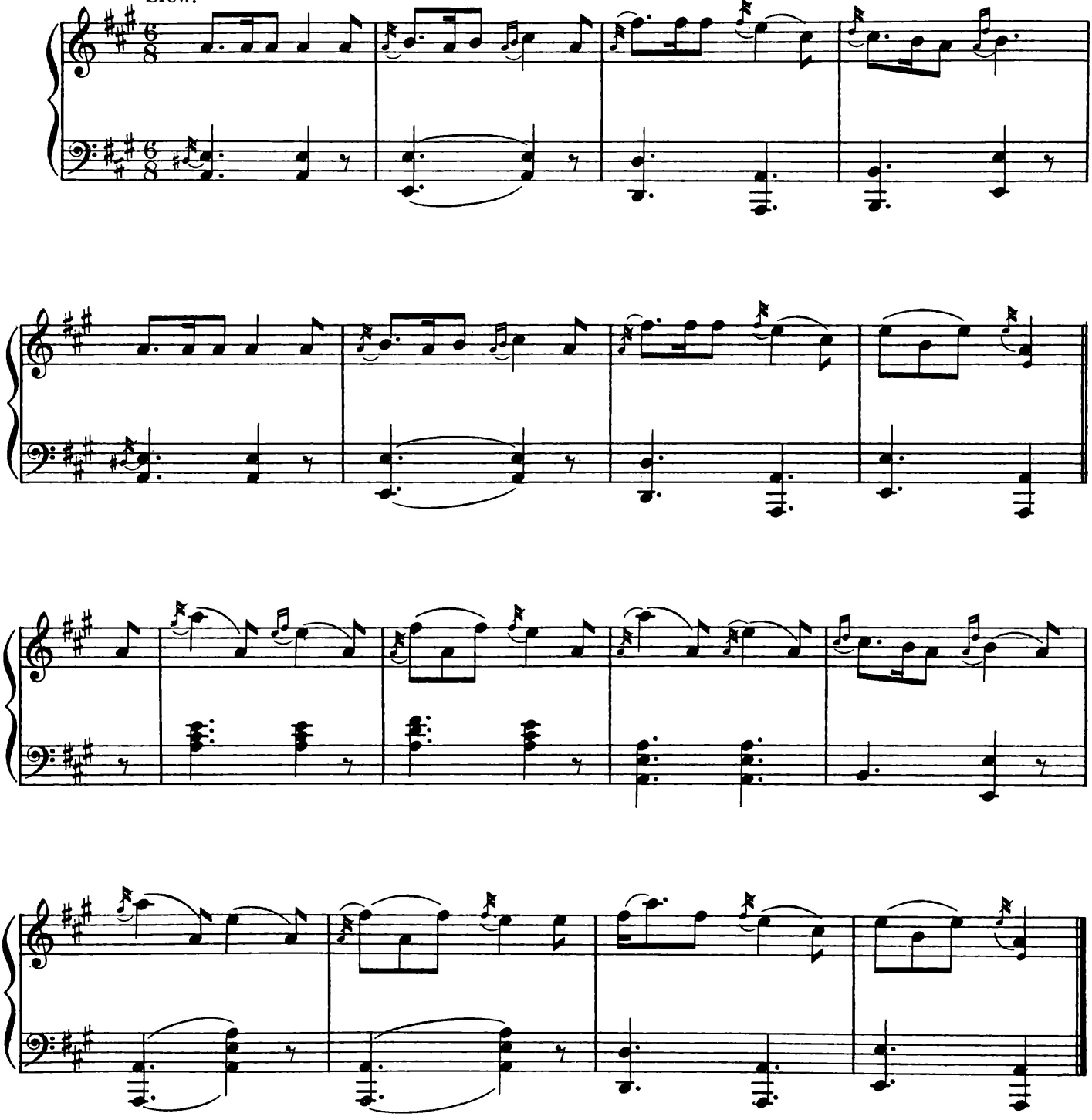
THE PIPER'S WEIRD.

(Macrimmon.)

PIBROCH.

J. SCOTT SKINNER.

Slow.



Violin *1st. strain.*

4th string

THE PIPER'S WEIRD.

(Macrimmon.)

1.

The slogan of war is heard in the glen,
It thrills through the hearts of women and men;
The bravest go forth with broadsword and shield,
The dauntless in heart who never will yield.
I go, I go, no more to return,
My pipes' last blast the foe long shall mourn,
A long farewell, O loved land of Skye!—
Macrimmon goes forth to conquer and die.

2.

Outnumbered our men, with many a red stain,
Unflinching, for long their ground they maintain;
Blood-glued to their hands the death-dealing steel,
All weary and faint with fighting they reel.—
When hark! the warpipes' note clear and shrill,
Resounds once more from valley to hill;
Each arm feels nerved, each heart is aglow,
Resistless again they burst on the foe.

3.

And high o'er the clash of buckler and blade,
The pibroch of war so fiercely is played;
Our clansmen rush on, a torrent of wrath,
Until the last foe is swept from their path.
But where is he, the battle who won?—
Asleep in death, his work being done;
Till victory came, he death had defied;
Macrimmon, true Seer, had conquered and died!

W. Mc. Combie Smith.

The Verses may be sung in D.

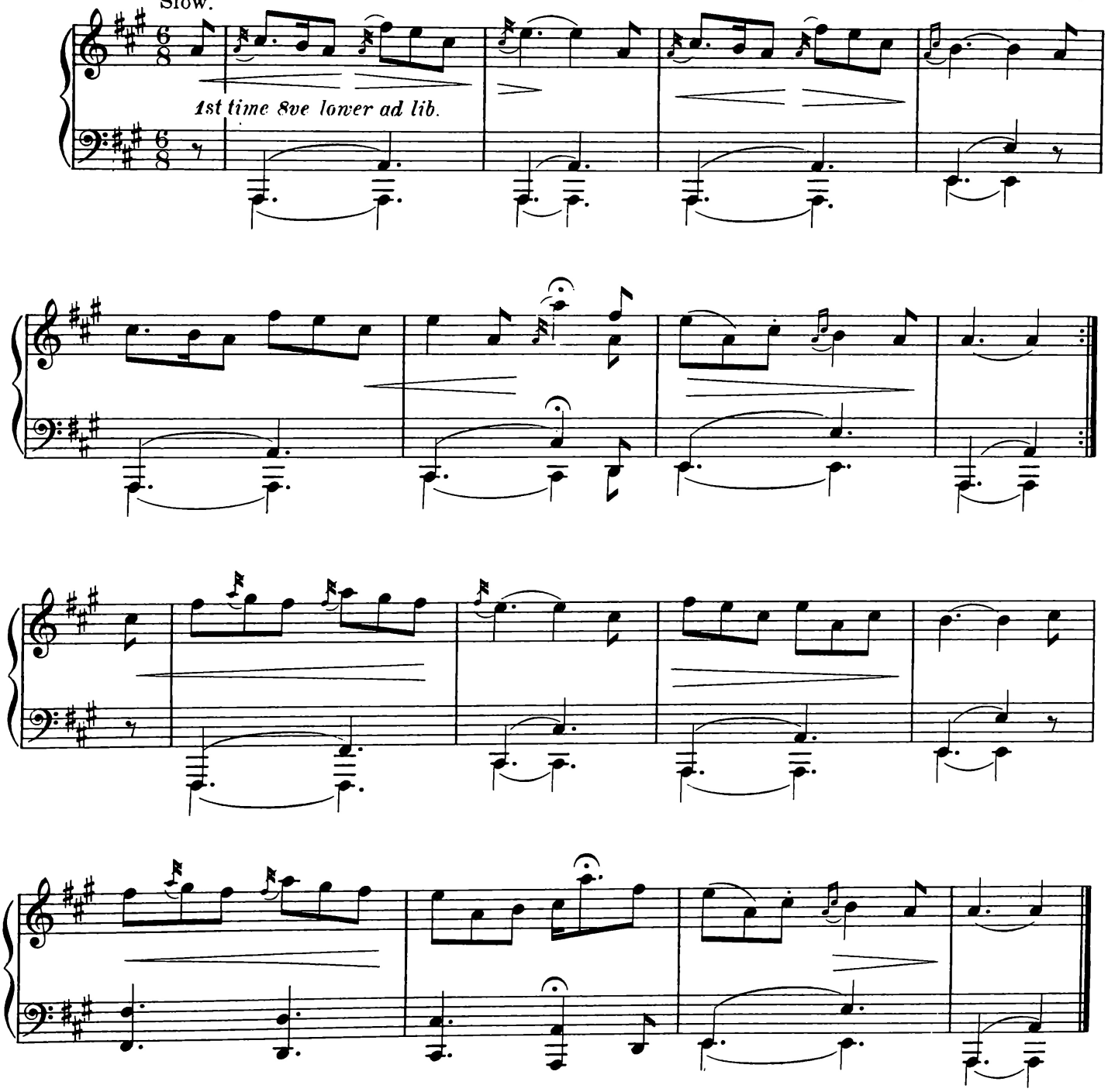
HECTOR THE HERO.

Thou hast been mighty in battle; and thy fame shall never fade.- Ossian.

LAMENT.

J. SCOTT SKINNER.
Arr. by Gavin Greig.

Slow.



O wail for the mighty in battle;
Loud lift ye the coronach strain;
For Hector, the Hero, of deathless fame,
Will never come back again.

HECTOR THE HERO.

Lament him, ye mountains of Ross-shire;
Your tears be the dew and the rain;
Ye forests and straths, let the sobbing winds
Unburden your grief and pain.
Lament him, ye warm-hearted clansmen,
And mourn for a kinsman so true;
The pride of the Highlands, the valiant Macdonald,
Will never come back to you.
O wail for the mighty in battle, &c.

Lament him, ye sons of old Scotia,
Ye kinsmen on many a shore;
A patriot-warrior, fearless of foe,
Has fallen to rise no more.
O cherish his triumph and glory
On Omdurman's death-stricken plain,
His glance like the eagle's, his heart like the lion's,
His laurels a nation's gain.
O wail for the mighty in battle, &c.

O rest thee, brave heart, in thy slumber,
Forgotten shall ne'er be thy name;
The love and the mercy of Heaven be thine;
Our love thou must ever claim.
To us thou art Hector the Hero,
The chivalrous, dauntless, and true;
The hills and the glens, and the hearts of a nation,
Re-echo the wail for you.
O wail for the mighty in battle, &c.

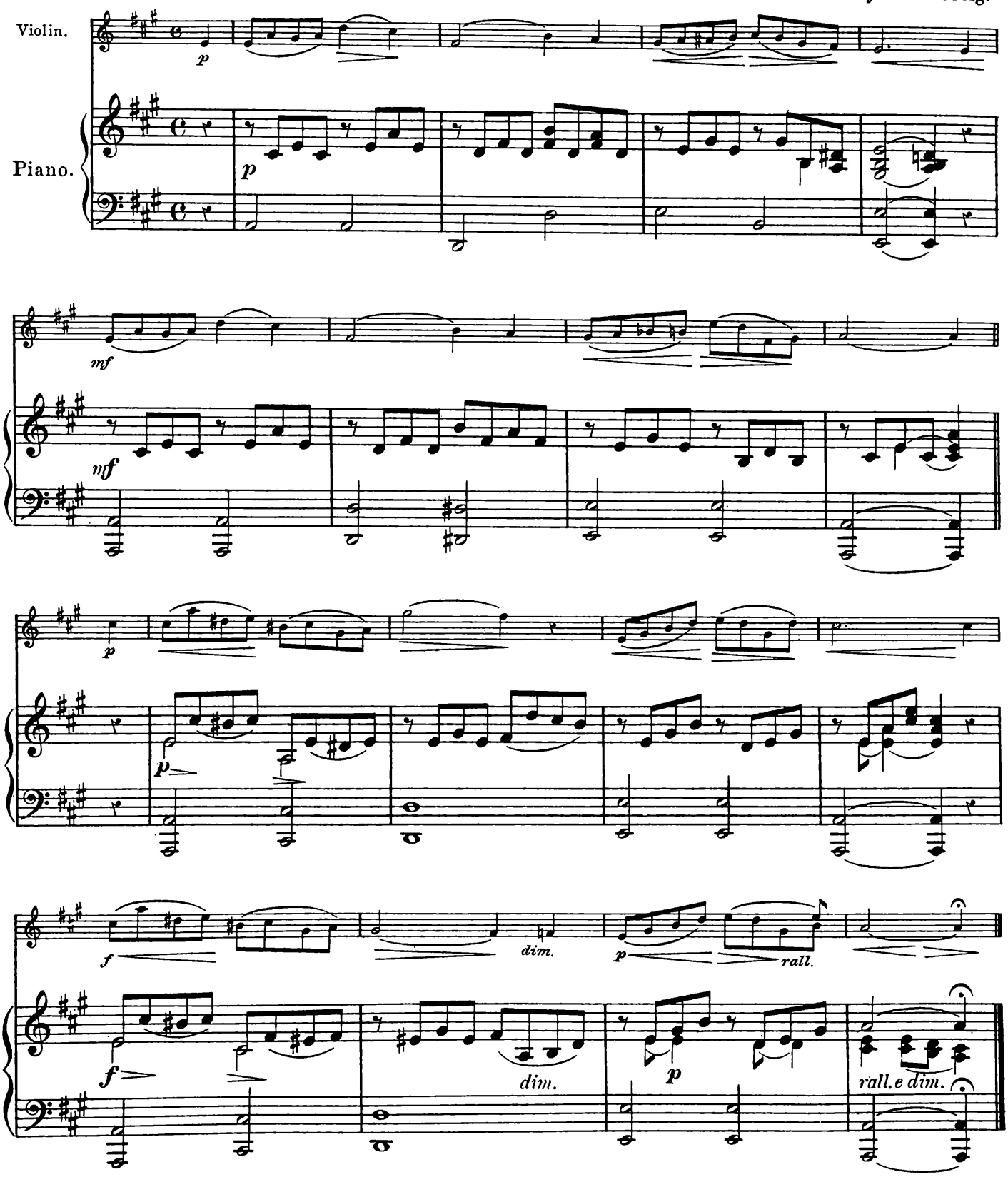
Thomas Mc. William.

The Verses may be sung in D.

Melodies.

THE HAUNT OF THE GNOMES.*

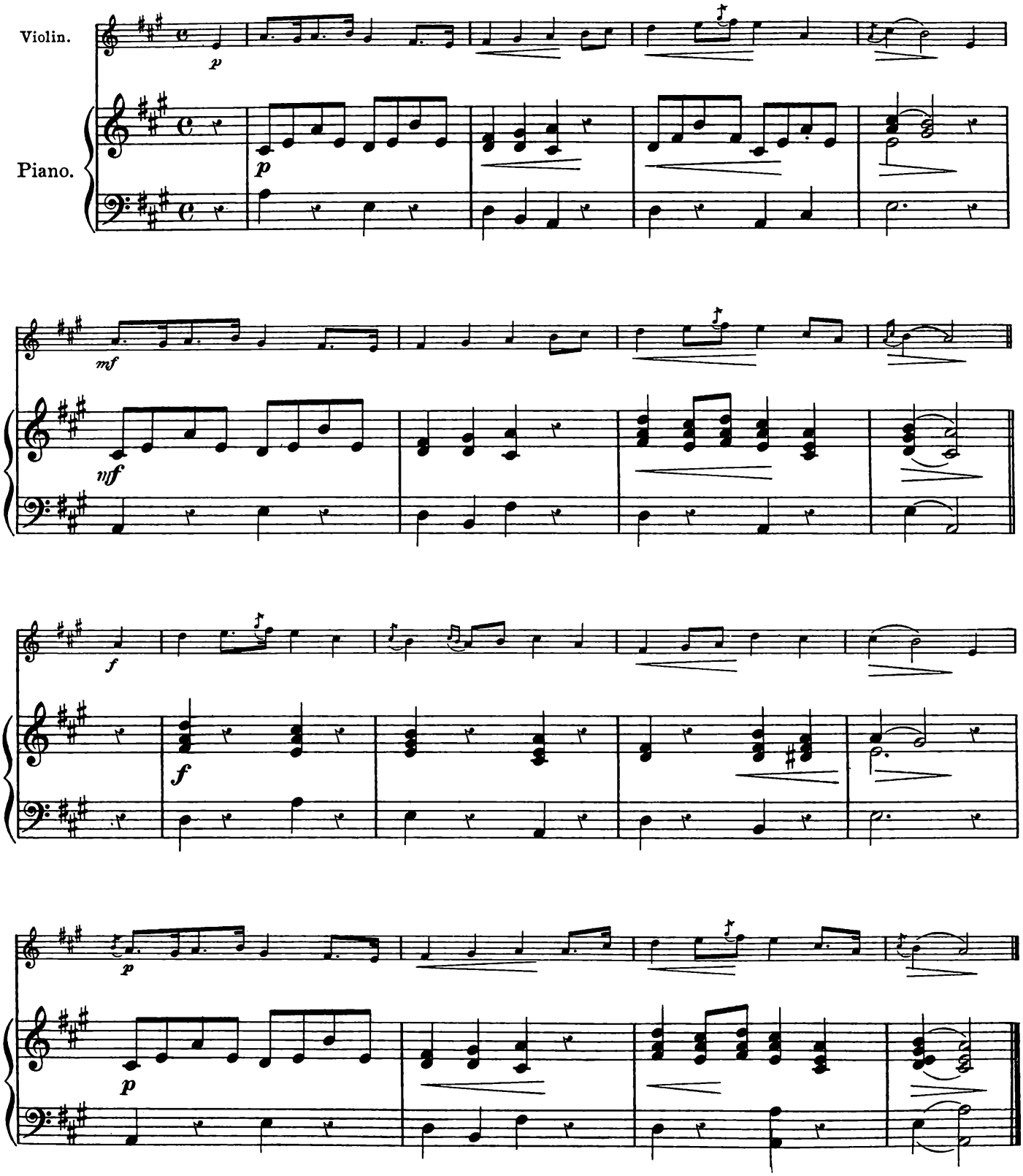
J. SCOTT SKINNER.
Arr. by Gavin Greig.



*To William Walker, Pioneer of the Royal Cinematograph.

THE MEIKLEOUR BEECHES.*

J. SCOTT SKINNER.
Arr. by Geo. Riddell.

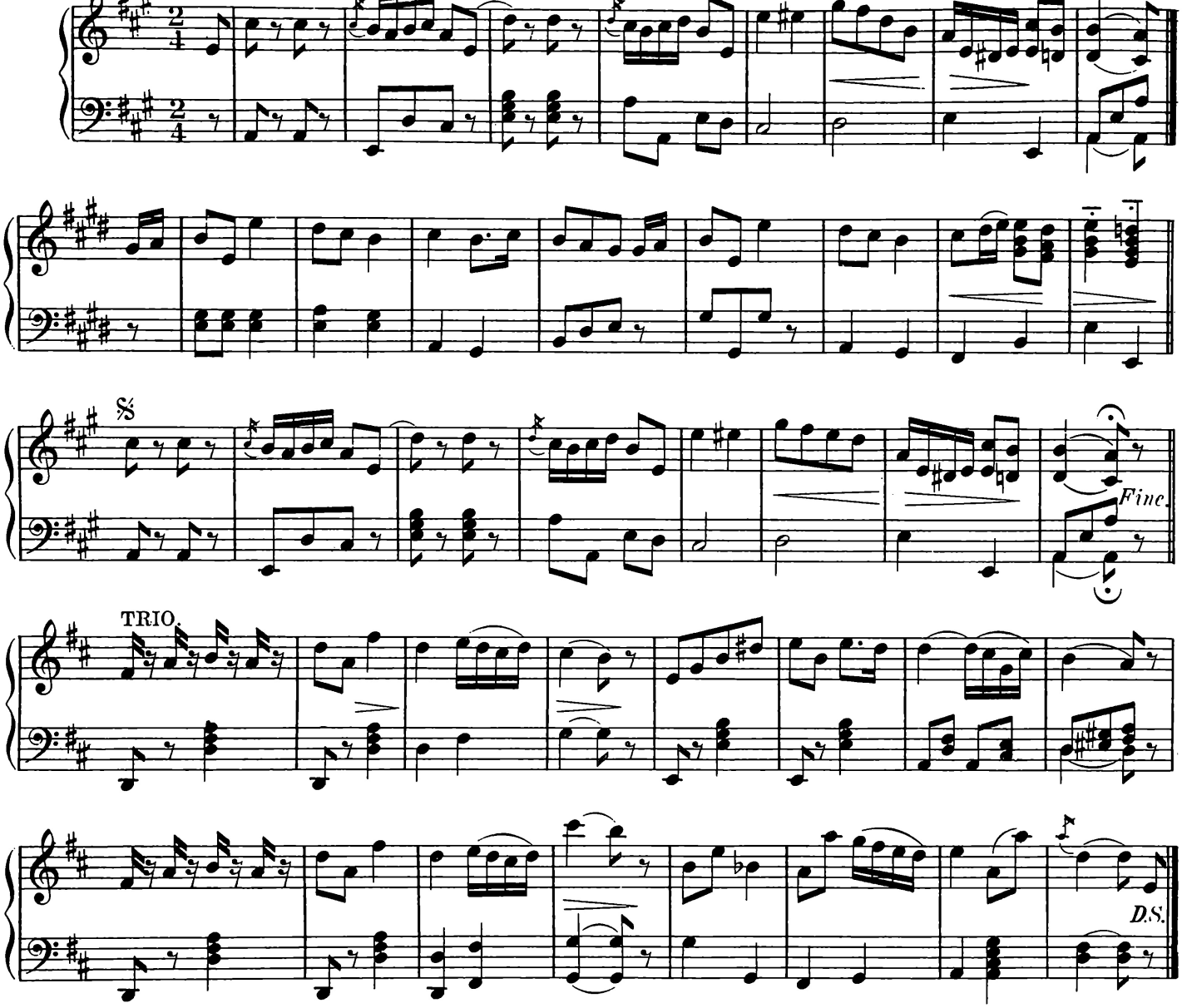


*A famous hedge near Blairgowrie, some 80 feet in height. Said to have been planted in 1746.

THE BLOOMS OF BON-ACCORD.*

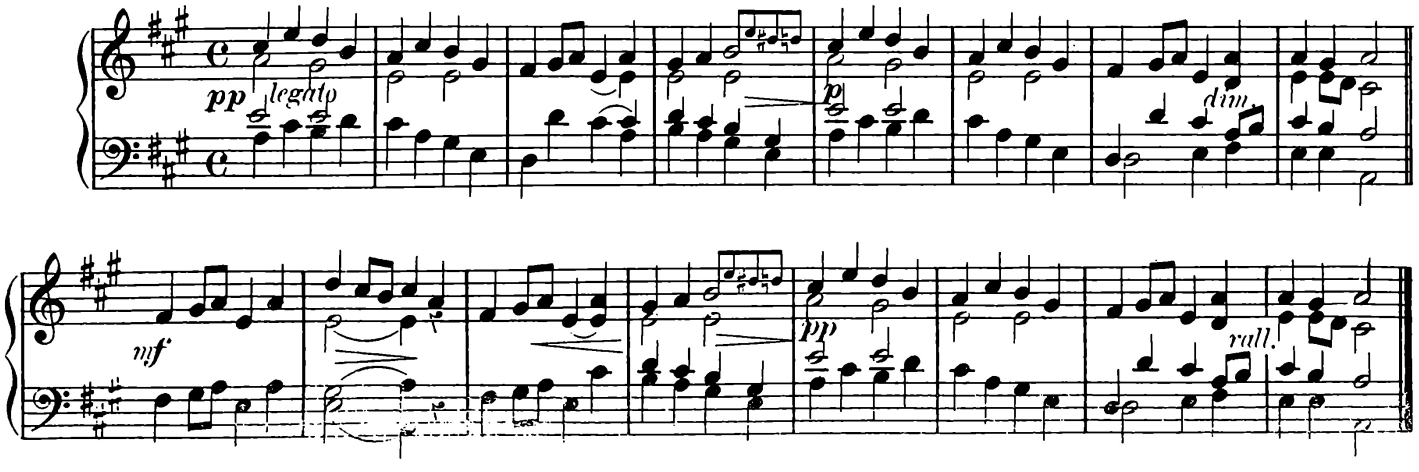
INTERMEZZO.

J. SCOTT SKINNER.



THE SLUMBERING MINSTREL.

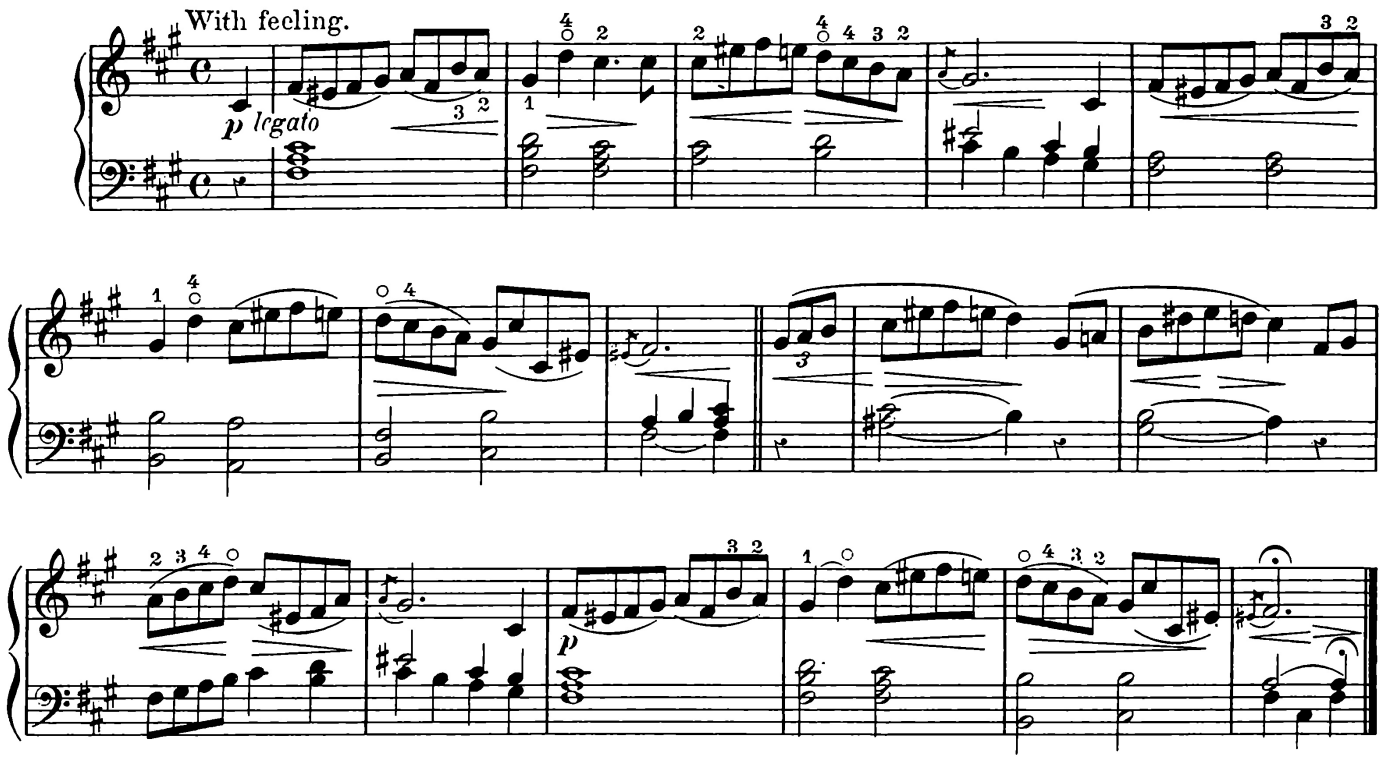
J. SCOTT SKINNER.



* Cocker's Famous Roses.

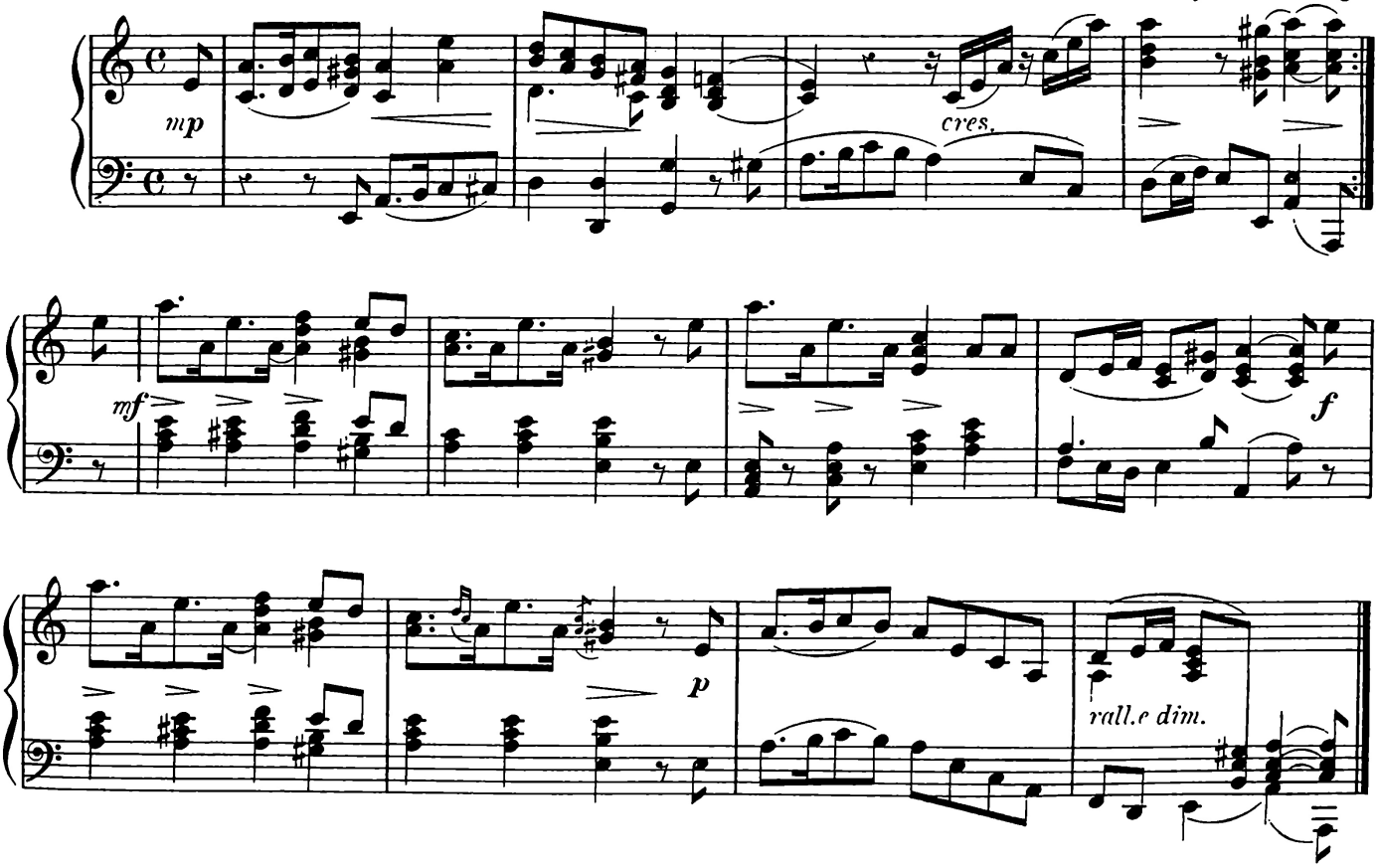
THE MINSTREL TO HIS SOUL.

J. SCOTT SKINNER.



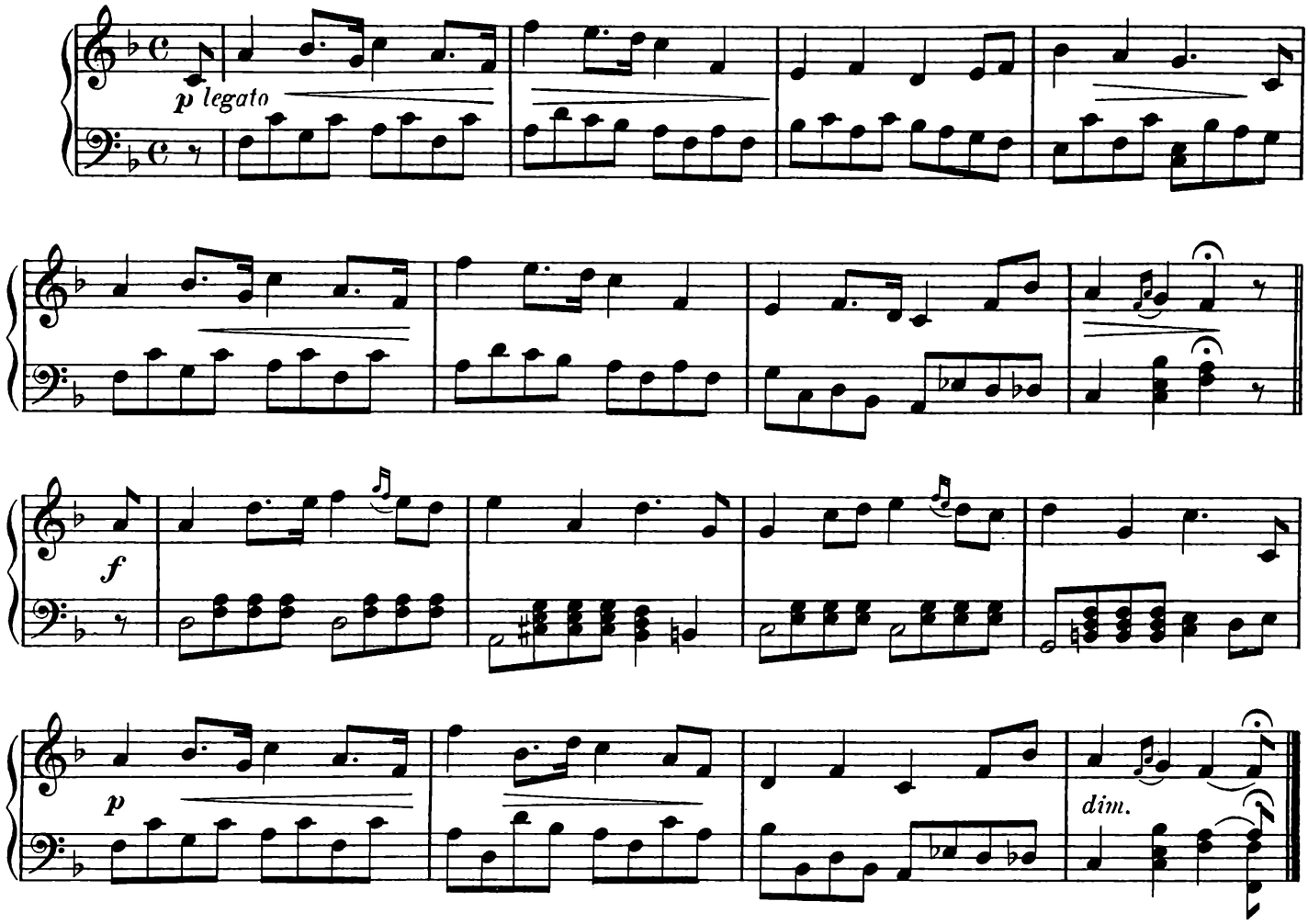
THE SICK BOY.

J. SCOTT SKINNER.
Arr. by Gavin Greig.



HERR ROLOFF'S FAREWELL.

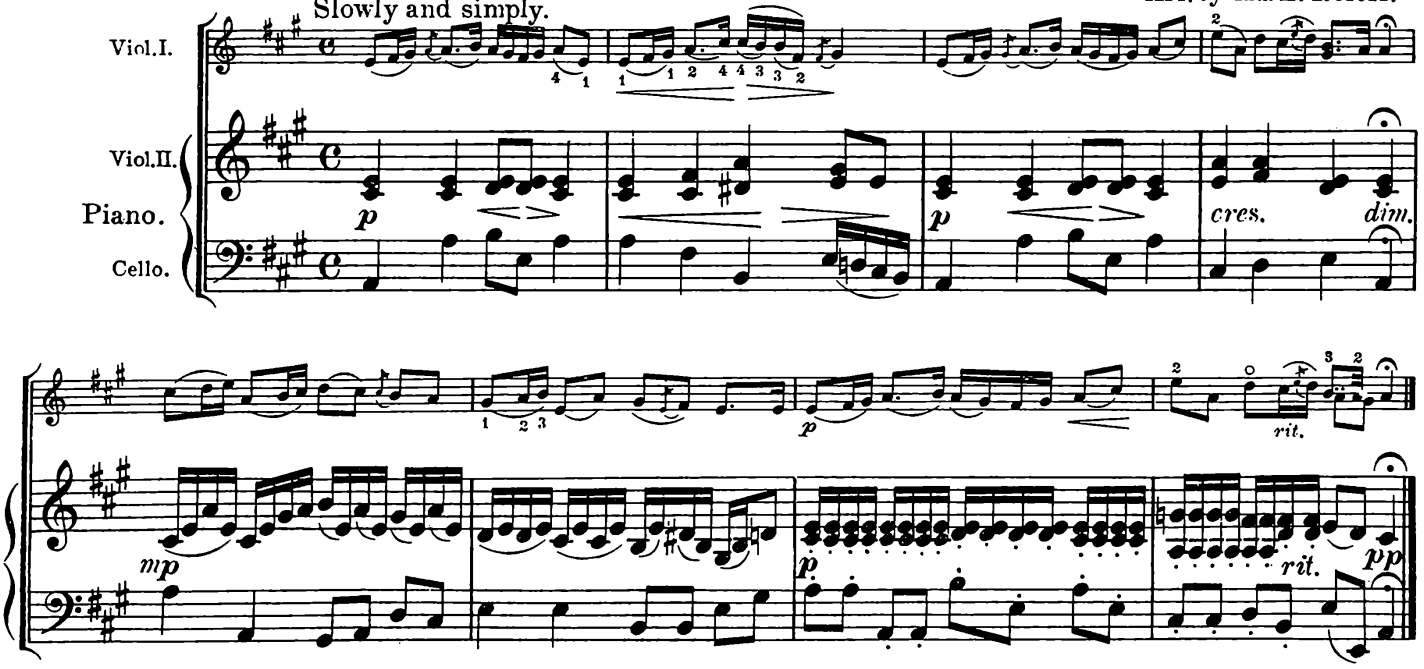
J. SCOTT SKINNER.



LES TROIS GRANDS LUTHIERS.*

VIOLIN SOLO or TRIO.

J. SCOTT SKINNER.
Arr. by Ad. L. Roloff.

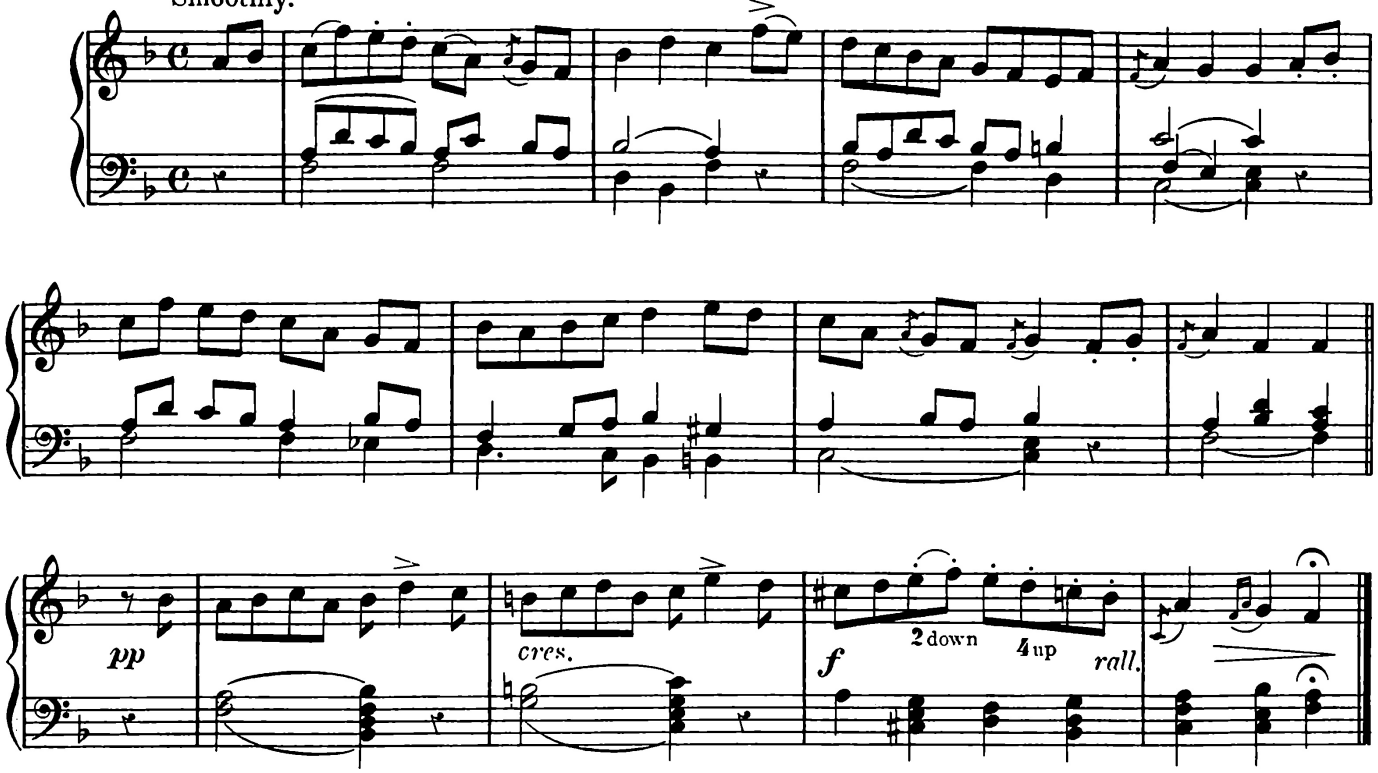


* To William Croall, Abercomby Place, Edinburgh.

THE BONNIE THACKIT HOOSIE.

Smoothly.

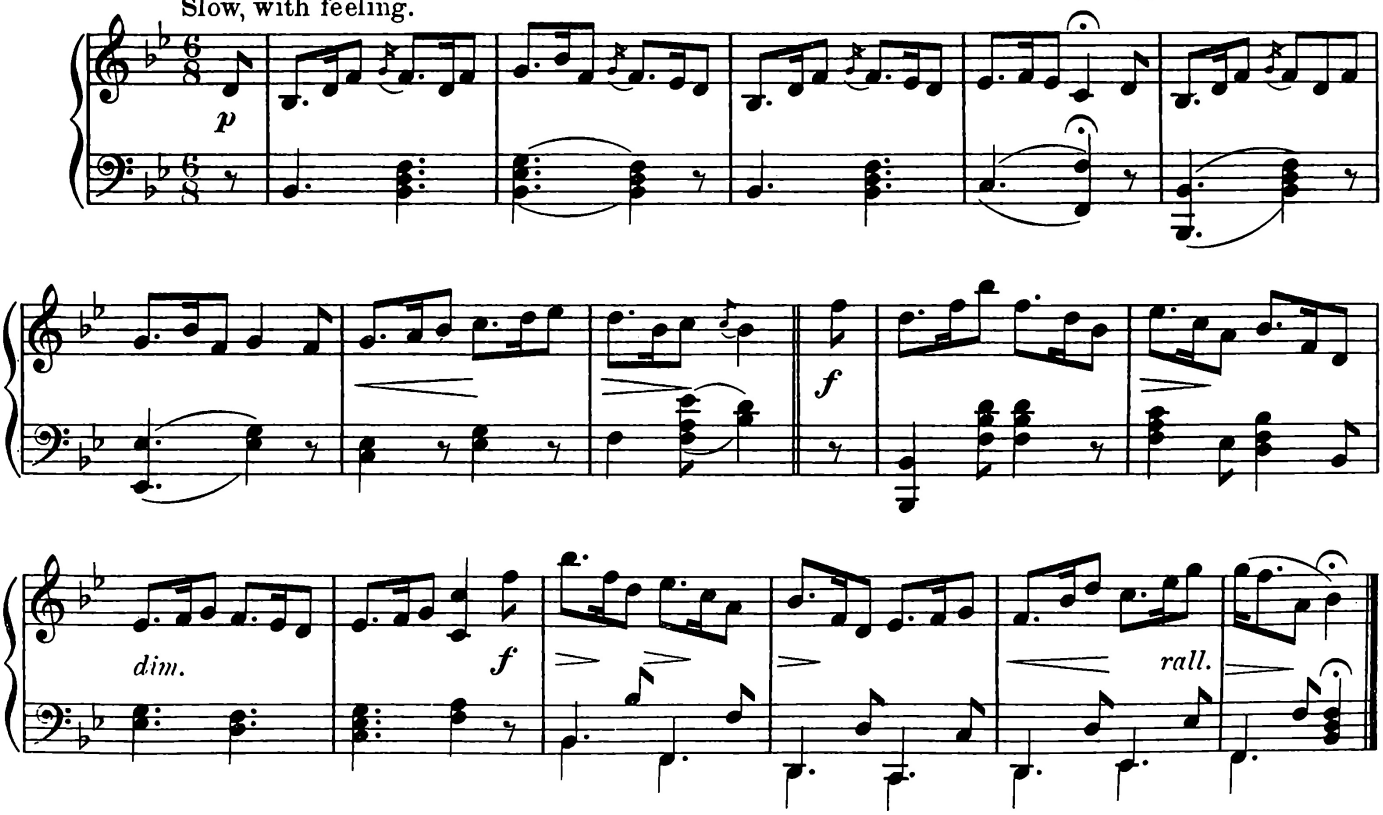
J.SCOTT SKINNER.



FAREWELL TO GARTLY.

Slow, with feeling.

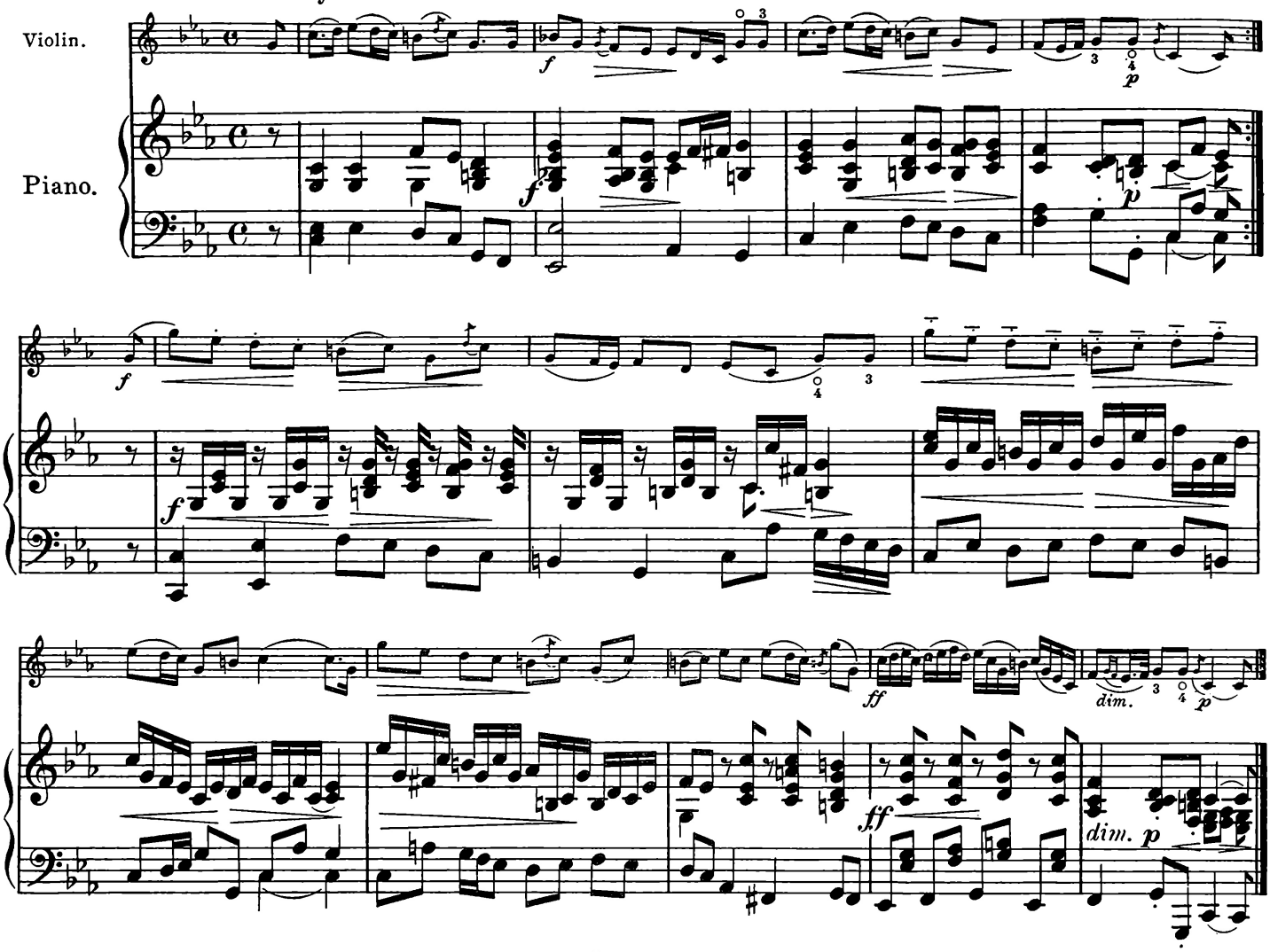
FRANK GILRUTH.



LADY WALLACE.

J. SCOTT SKINNER.
Arr. by Ad. L. Roloff.

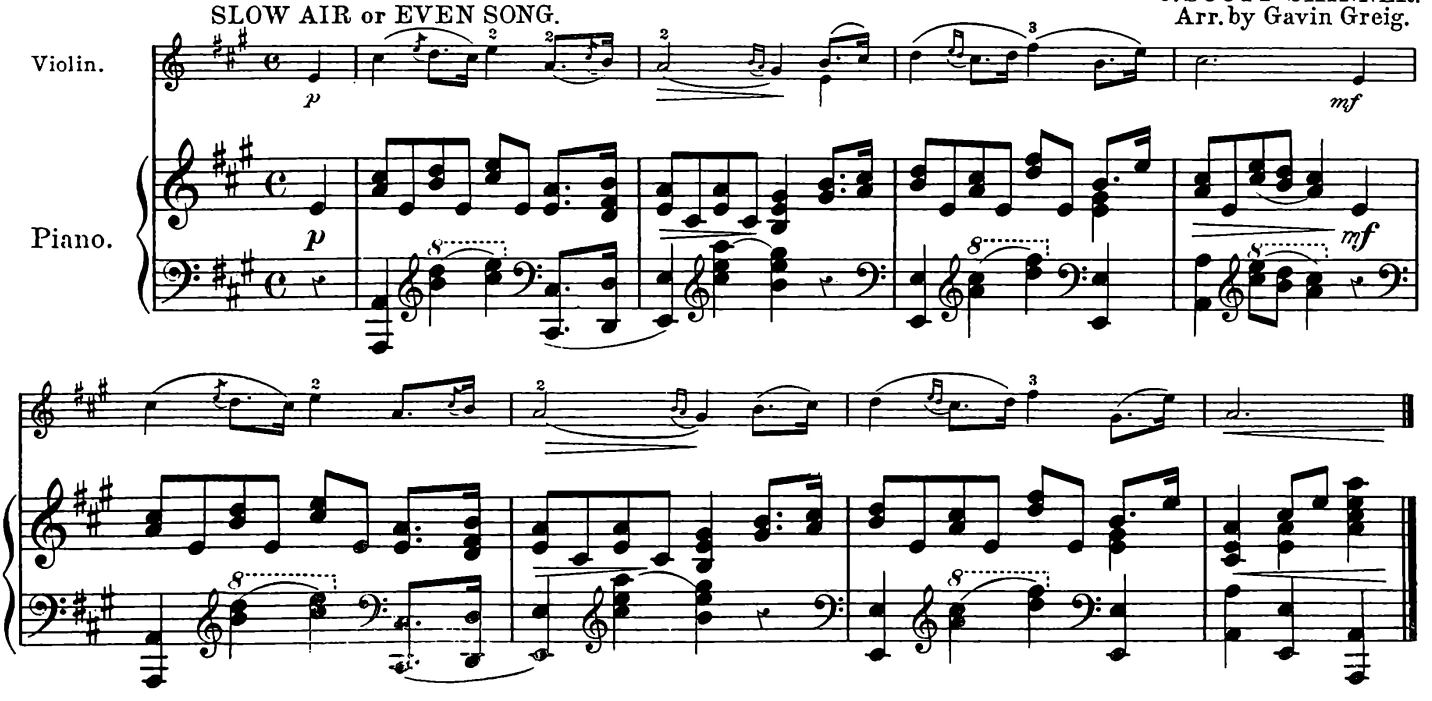
Intensely sad.

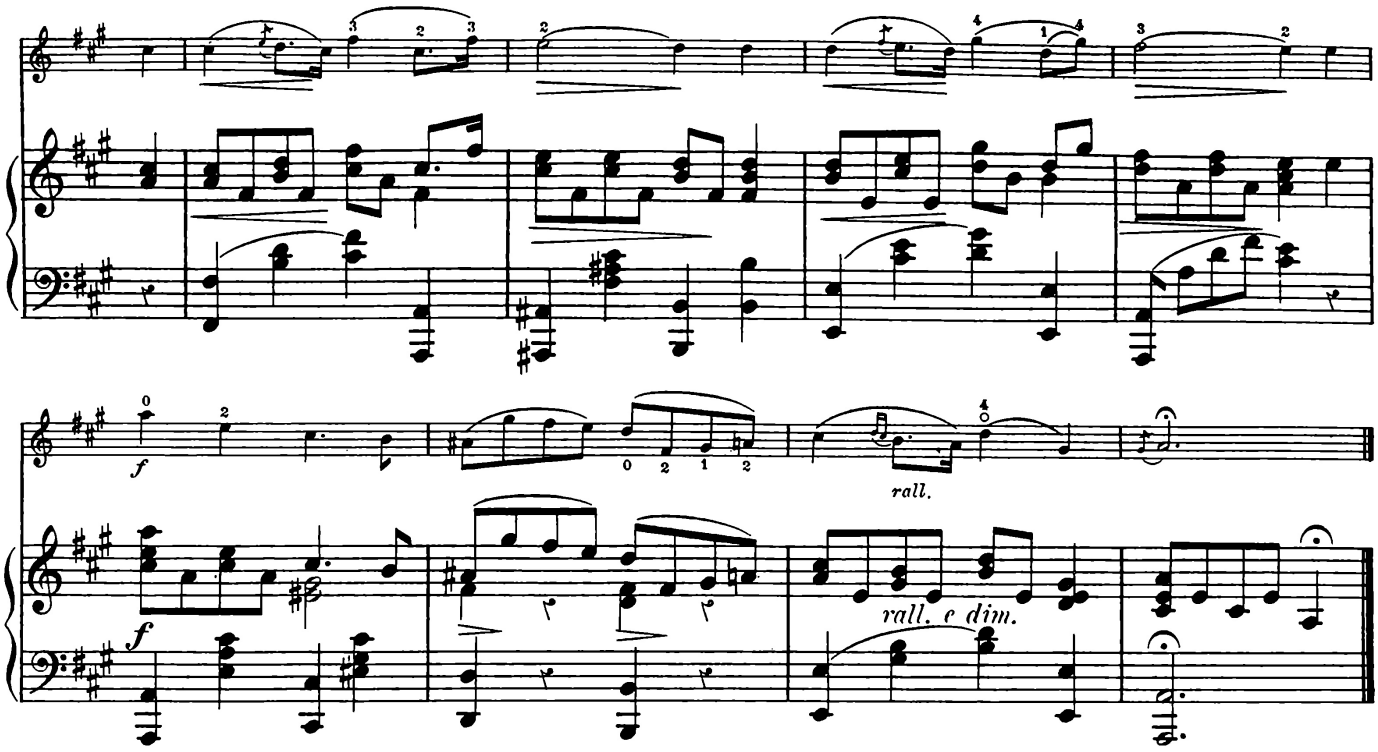


THE DOVE COT.

J. SCOTT SKINNER.
Arr. by Gavin Greig.

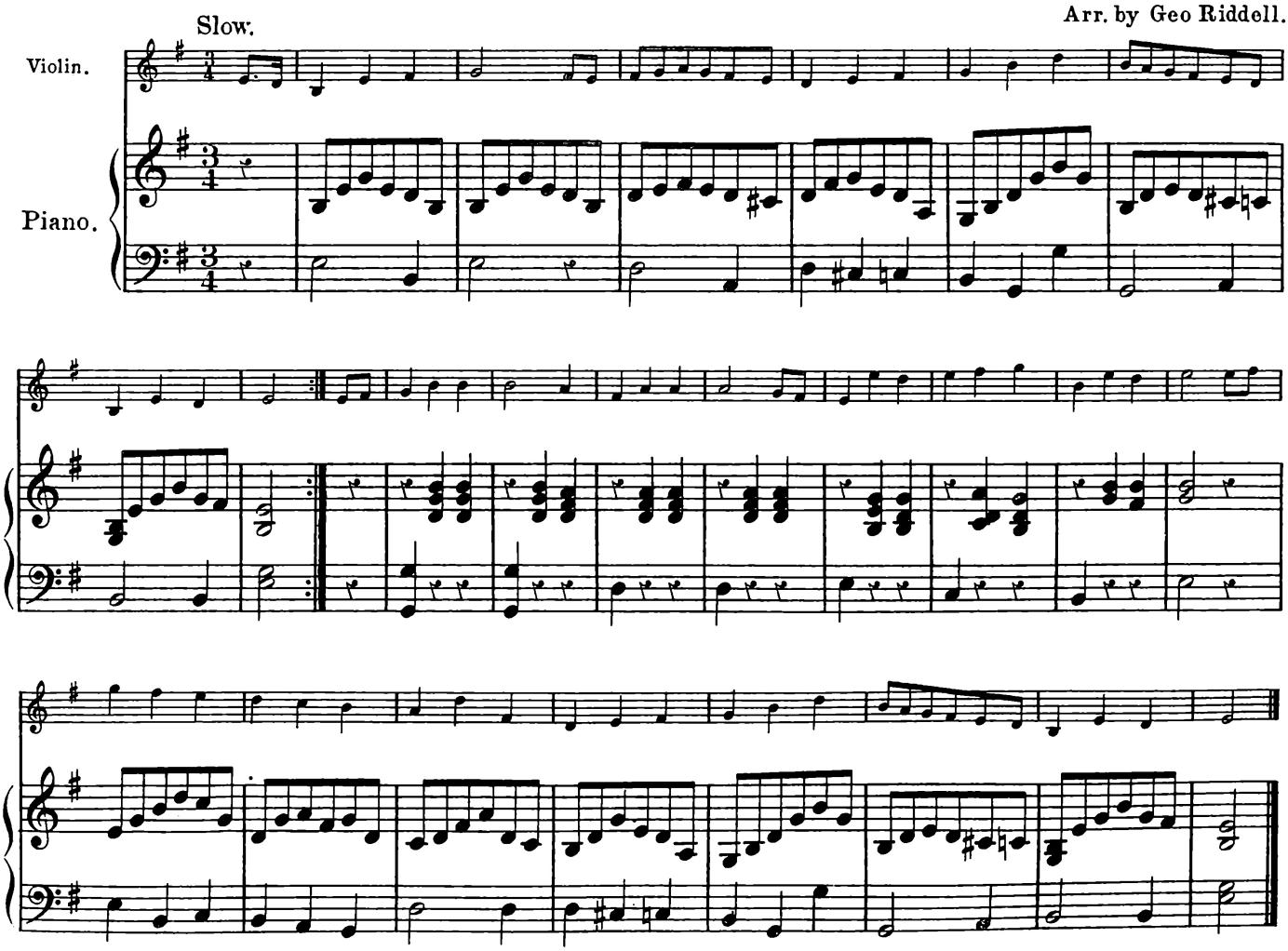
SLOW AIR or EVEN SONG.





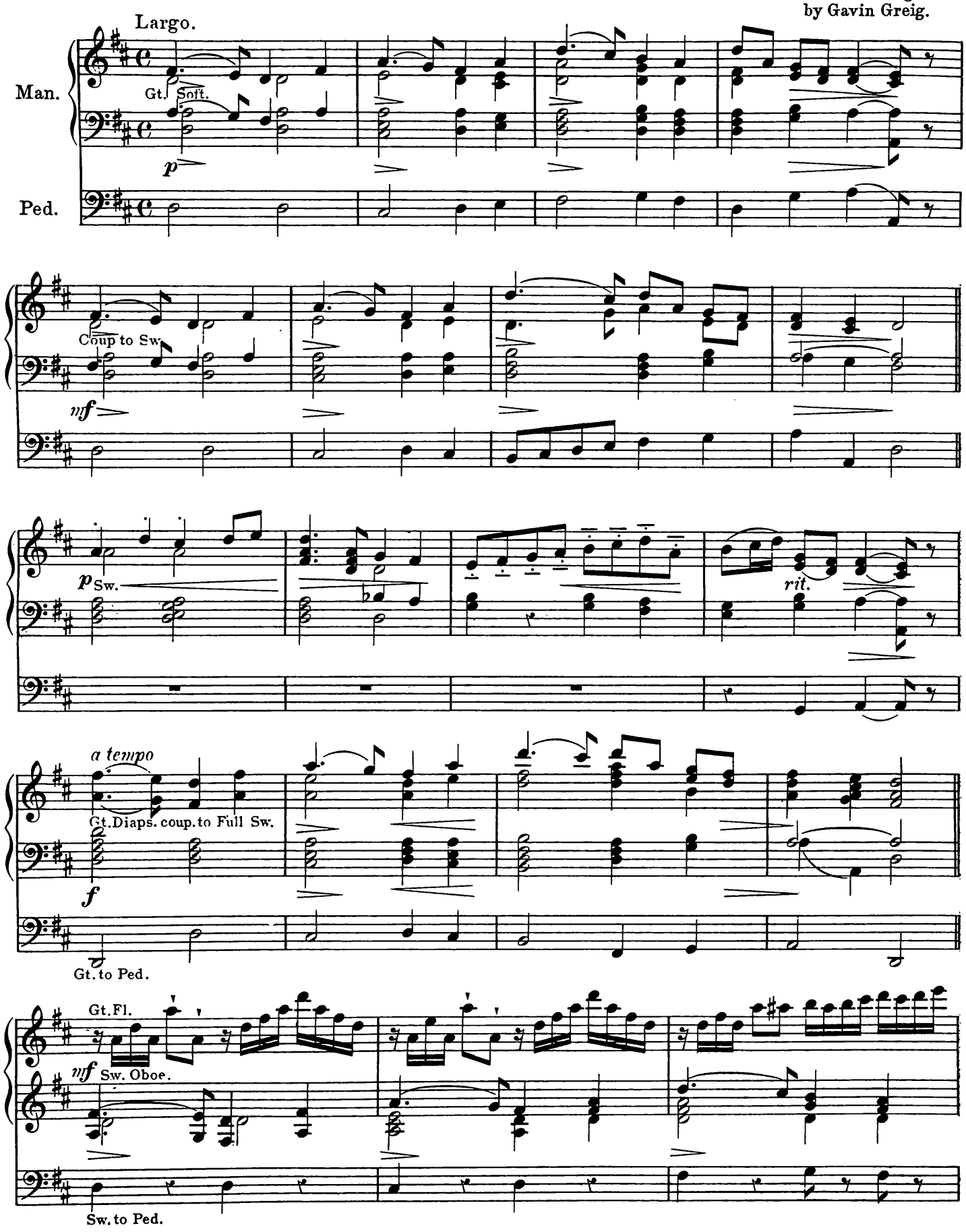
THE WOUNDED HUSSAR.

Old Air.
Arr. by Geo Riddell.

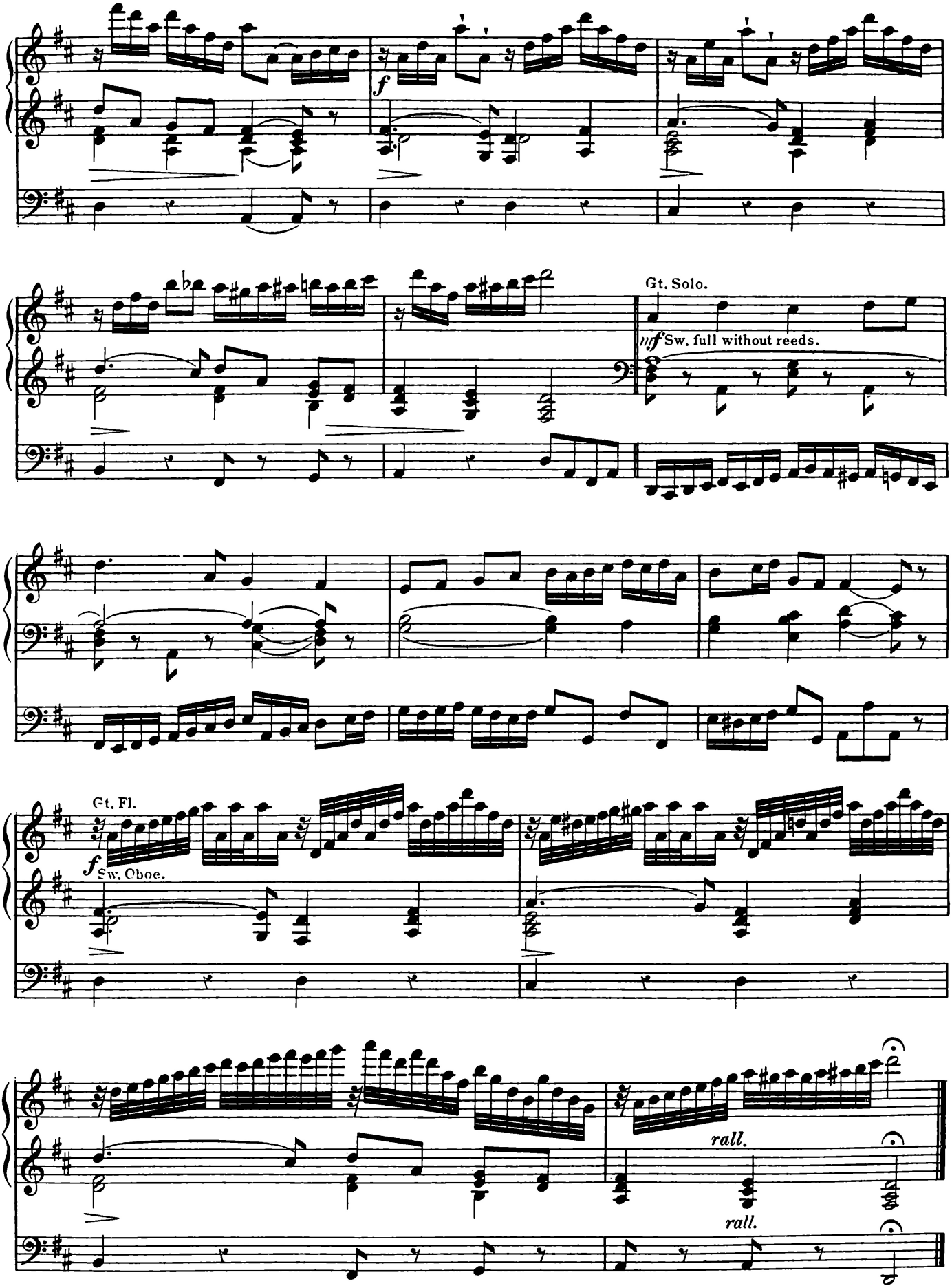


SARONA.*

J. SCOTT SKINNER.
Arr. for the Organ
by Gavin Greig.



*To W. Ferrier, Broughty Ferry.


f
Gt. Solo.
fff Sw. full without reeds.
Gt. Fl.
f Sw. Oboe.
rall.
rall.

CRAIG CHATTAN.

J. SCOTT SKINNER.

EVEN SONG.

With Ped.

rall.

CLOUT THE CAULDRON.*

Rollicking Style.

From an Arrangement
by John Davidson, Aberdeen.

D.S.

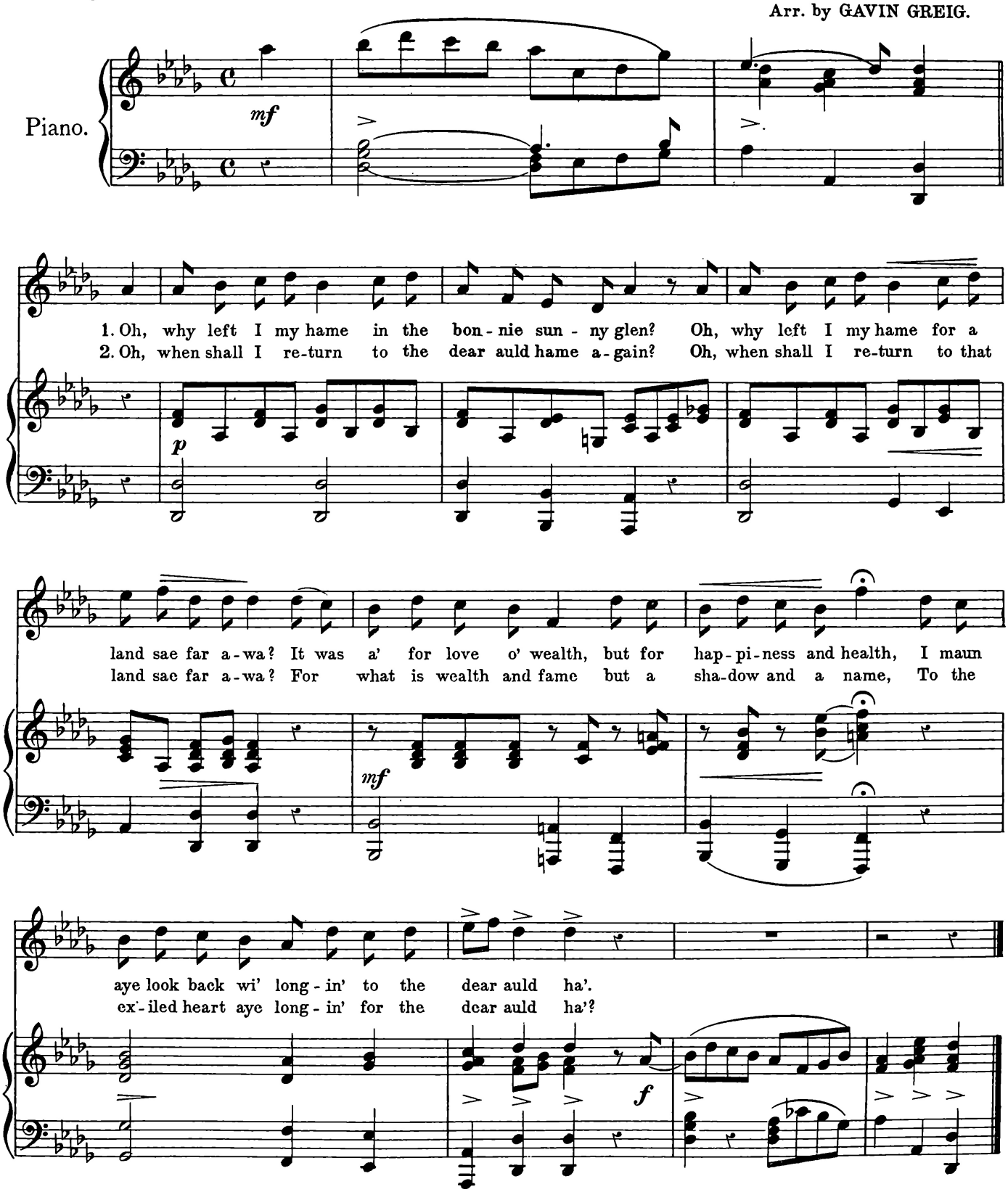
* Communicated by William Forbes, Newark, Ellon.

Songs.

THE DEAR AULD HA'.

Words by C. M.

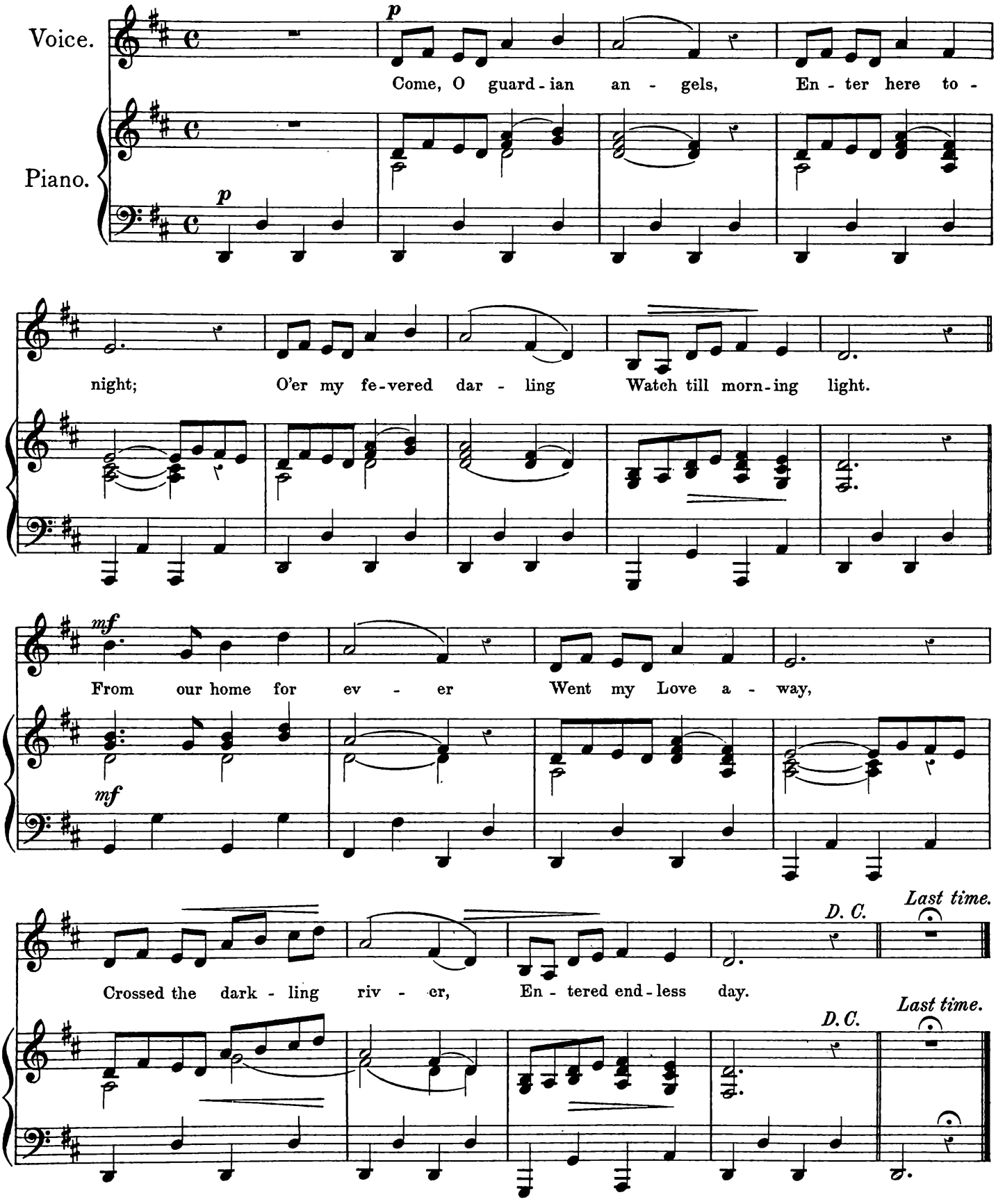
Music by J. SCOTT SKINNER.
Arr. by GAVIN GREIG.



CRADLE SONG.

Words by A. HASTINGS.

Music by J. SCOTT SKINNER.
Arr. by GAVIN GREIG.



CRADLE SONG.

1.

Come, O guardian angels,
Enter here to-night;
O'er my fevered darling
Watch till morning light.
From our home for ever
Went my Love away,
Crossed the darkling river,
Entered endless day.

2.

Sleep, my own fair darling,
I will cling to thee;
Sure, my cup of sorrow
Cannot fuller be.
Oh! my life is lonely,
Oft my thoughts are wild;
Ah! my heart were broken
Did I lose my child.

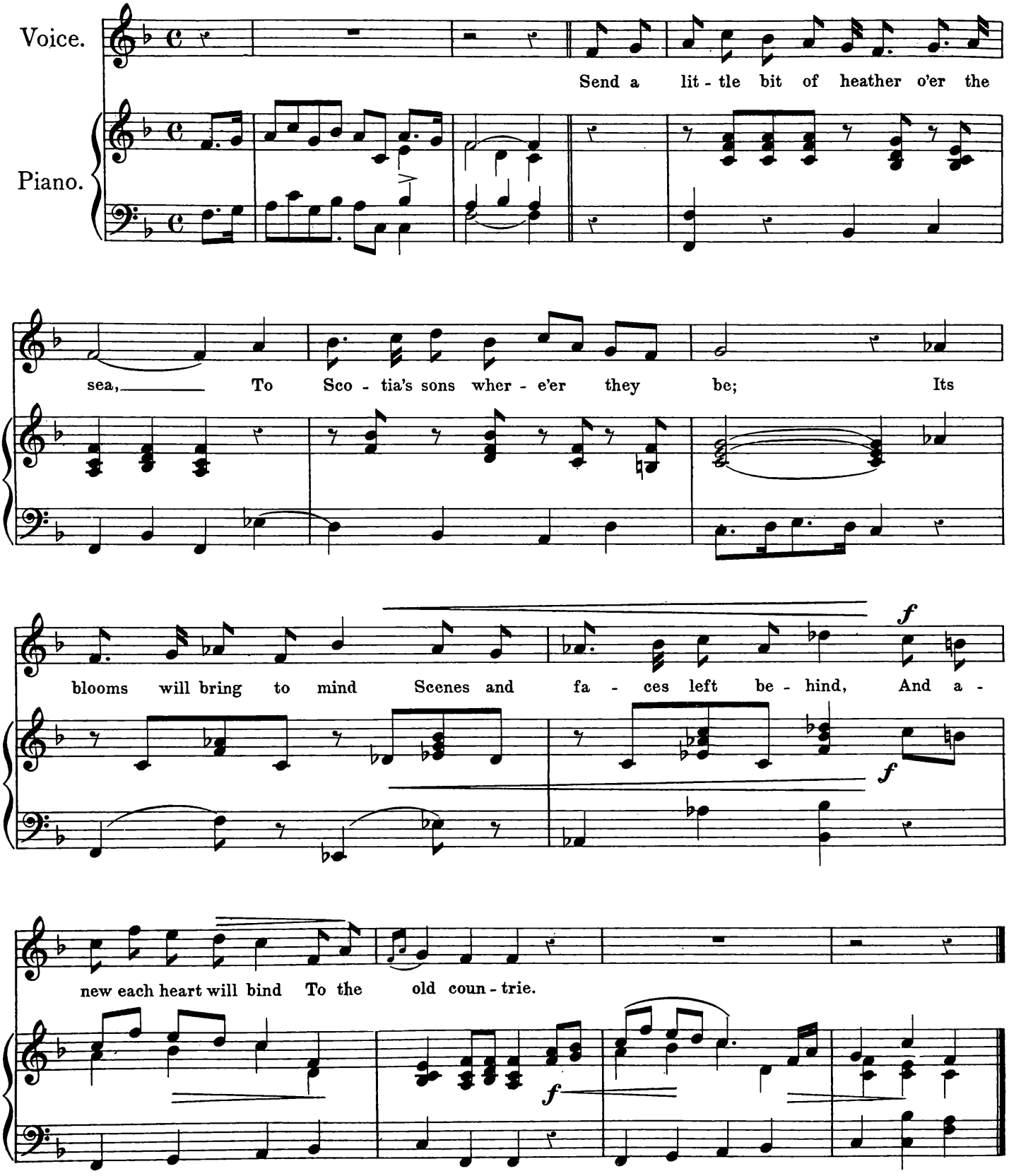
3.

But I'll trust God's mercy,
And, through widow's tears,
Watch my precious darling
Climb to manhood's years.
Then I'll trace my lost one,
Mirrored in these eyes,
Till I join his presence,
Up beyond the skies.

A BIT OF HEATHER.

Words by M. CARTER.

Music by J. SCOTT SKINNER.
Arr. by GAVIN GREIG.



A BIT OF HEATHER.

1.

Send a little bit of heather o'er the sea,
To Scotia's sons where'er they be;
Its bloom will bring to mind
Scenes and faces left behind,
And anew each heart will bind
To the old countrie.

2.

Send a little bit of heather o'er the sea,—
Transported back each heart will be
To fair Scotland's wooded hills,
Hear the music of her rills,
And the mavis, as it trills
In the old countrie.

3.

Send a little bit of heather o'er the sea;
Simple offering though it be,
Prized 'twill be where fairest flowers
Blossom in their tropic bowers,
Or where iceberg frowning towers
O'er the sea.

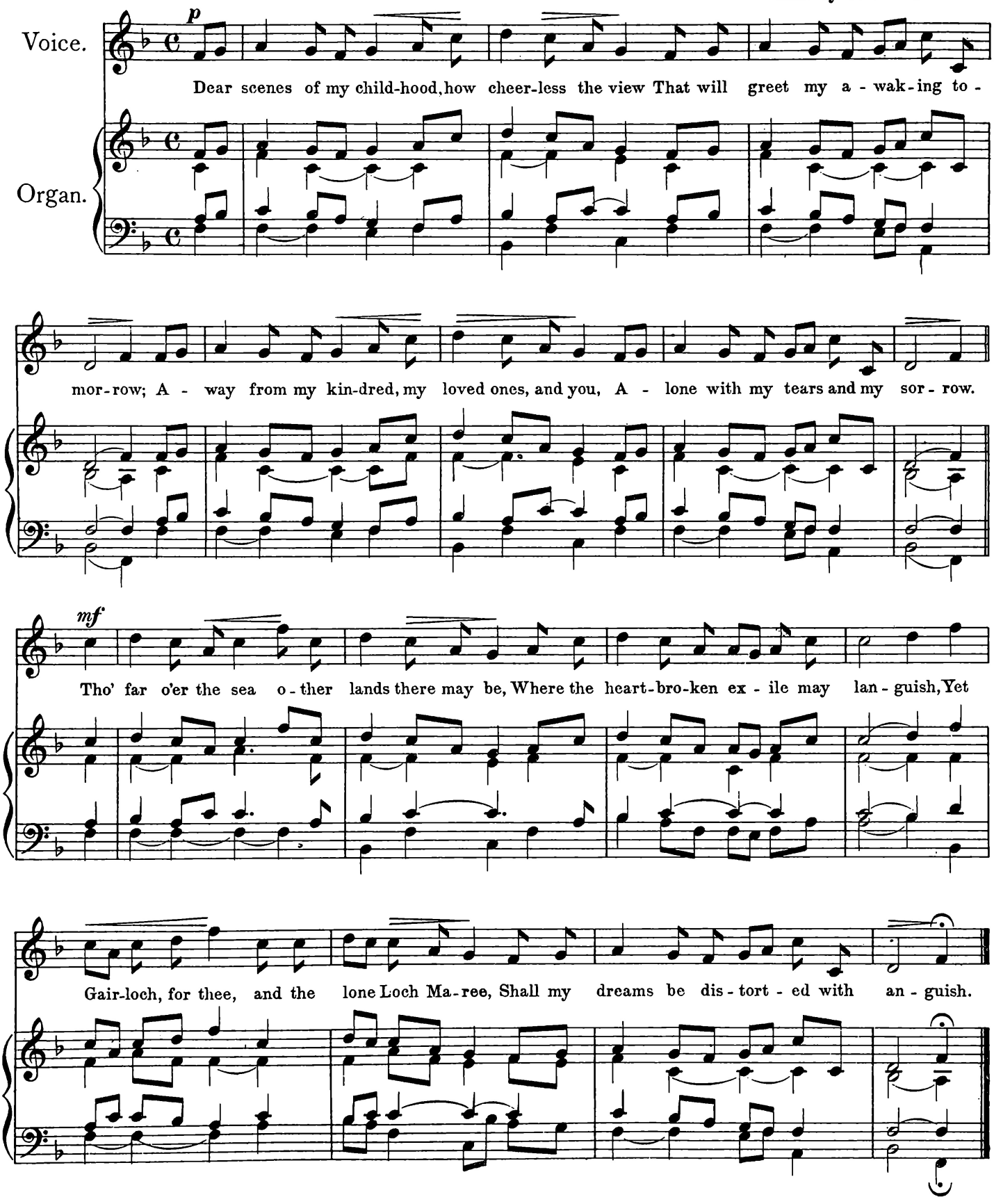
4.

Send a little bit of heather o'er the sea;
A dear remembrance may it be,
To the ones now vigil keeping,
O'er our soldiers quietly sleeping.—
Send the heather— Scotland's greeting,
O'er the sea.

FAREWELL TO GAIRLOCH.

Words by GRAMIN.

Music by J. SCOTT SKINNER.
Arr. by GRAMIN.



FAREWELL TO GAIRLOCH.

1.

Dear scenes of my childhood, how cheerless the view
That will greet my awaking to-morrow;
Away from my kindred, my loved ones, and you,
Alone with my tears and my sorrow.
Though far o'er the sea, other lands there may be,
Where the heart-broken exile may languish—
Yet, Gairloch, for thee, and the lone Loch Maree,
Shall my dreams be distorted with anguish.

2.

The heather may bloom on Ben Alligin's brow,
And Flowerdale may revel in roses;
But fading from me is Ben Alligin now,
And the spot where my lost one reposes.
The voice of the spoiler is loud on the hill,
And the breezes are burdened with grieving;
For the hearts of the homeless are tenderly, still,
To the land of their forefathers cleaving.

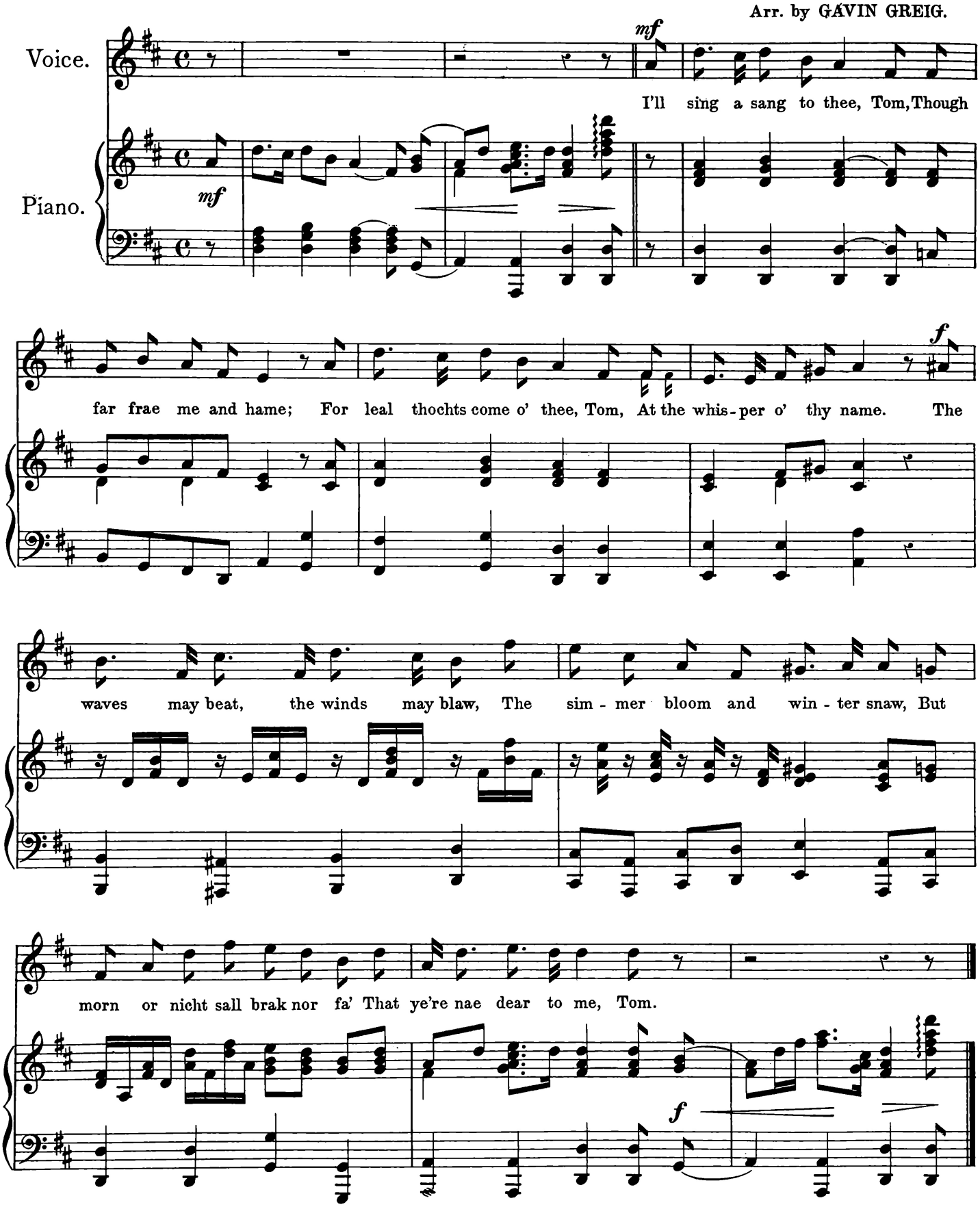
3.

Sweet sunlight that falls o'er the home of my birth—
Alas! now the haunt of the stranger,
No more shalt thou smile on my innocent mirth—
Thou must henceforth inspire the avenger;
For dead and decayed are the feelings that played
Through my bosom in days that are vanished,
And silent the maid who was yesterday laid
In the valley from whence I am banished.

TO ANE FAR AWA'.

Words by W. CARNIE.

Music by J. SCOTT SKINNER.
Arr. by GAVIN GREIG.



TO ANE FAR AWA'.

1.

I'll sing a sang to thee, Tom,
Though far frae me and hame;
For leal thochts come o' thee, Tom,
At the whisper o' thy name.
The waves may beat, the winds may blaw,
The simmer bloom and winter snaw,
But morn or nicht sall brak nor fa'
That ye're nae dear to me, Tom.

2.

'Tis years, O langsome years, Tom,
Since last I saw your face;
And sometimes I hae fears, Tom,
Anither fills my place.
But, hap what will, or come what may,
I'll ne'er forget, or blame the day
I promised to be thine for aye,
For thine I hope to be, Tom.

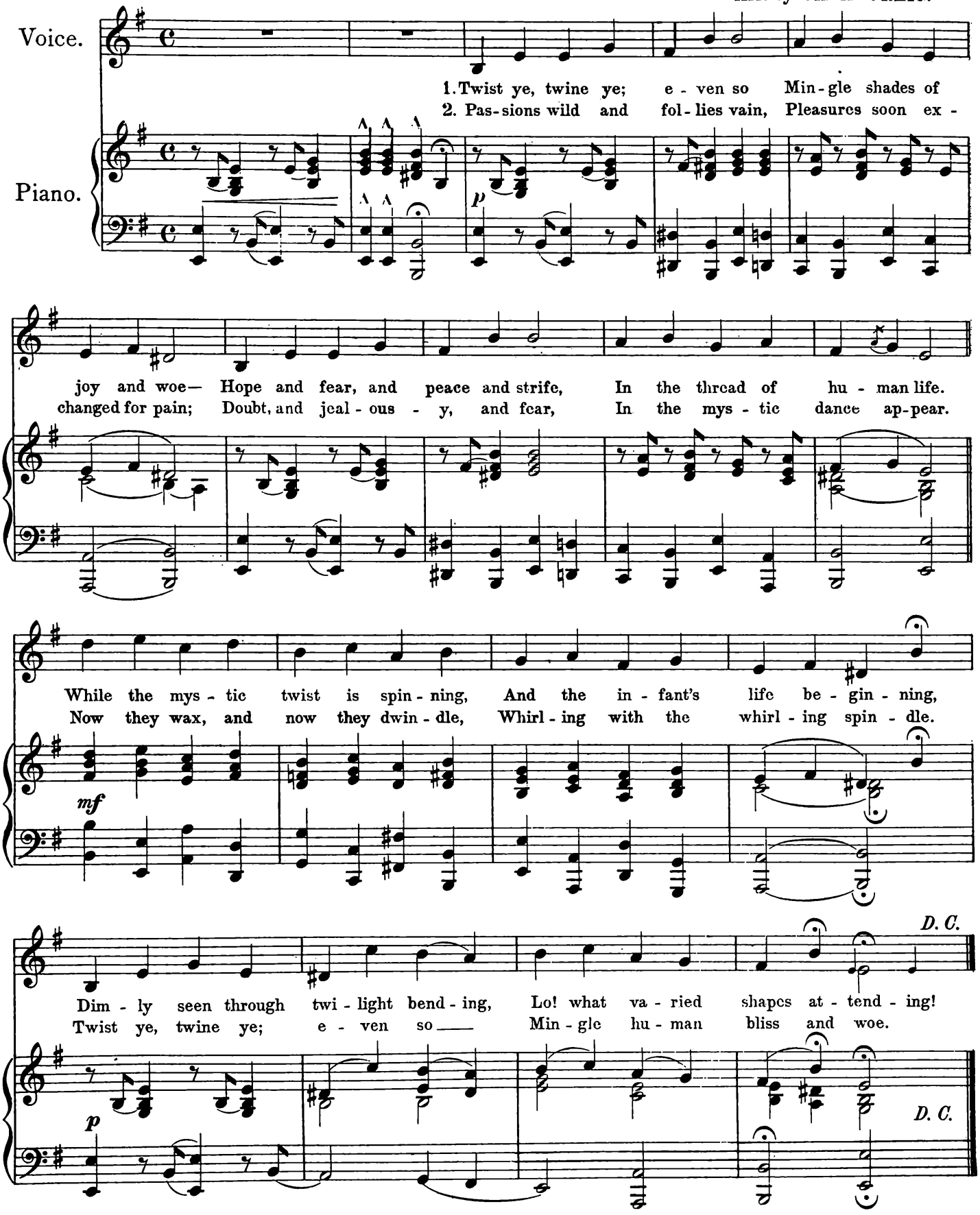
3.

Ye'll read this simple sang, Tom,
In yer hame across the sea;
And ye'll ken I'm thinkin' lang, Tom,
To look again on thee:—
To hear yer kindly voice ance mair,
To hear ye praise my face and hair,
To hear ye say that nane shall share
Yer heart and hame but me, Tom.

TWIST YE, TWINE YE.

Words by Sir WALTER SCOTT.

Music by J. SCOTT SKINNER.
Arr. by GAVIN GREIG.



PARAZOTTI.

Old Dance.

As danced by the late Wm. MACLENNAN.

INTRODUCTION.

Polka Tempo.

Sweetly

f

DANCE.

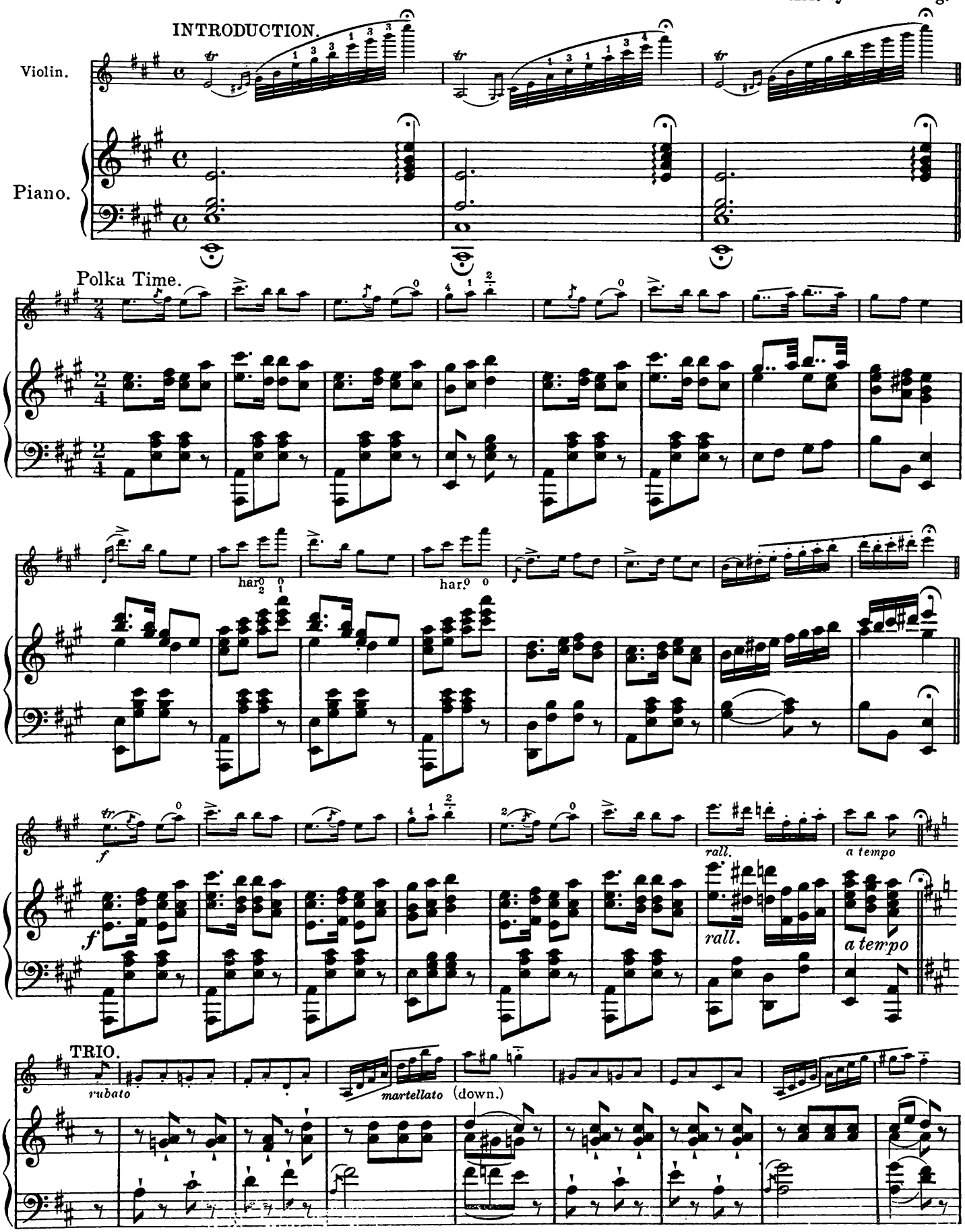
Strathspey Tempo.

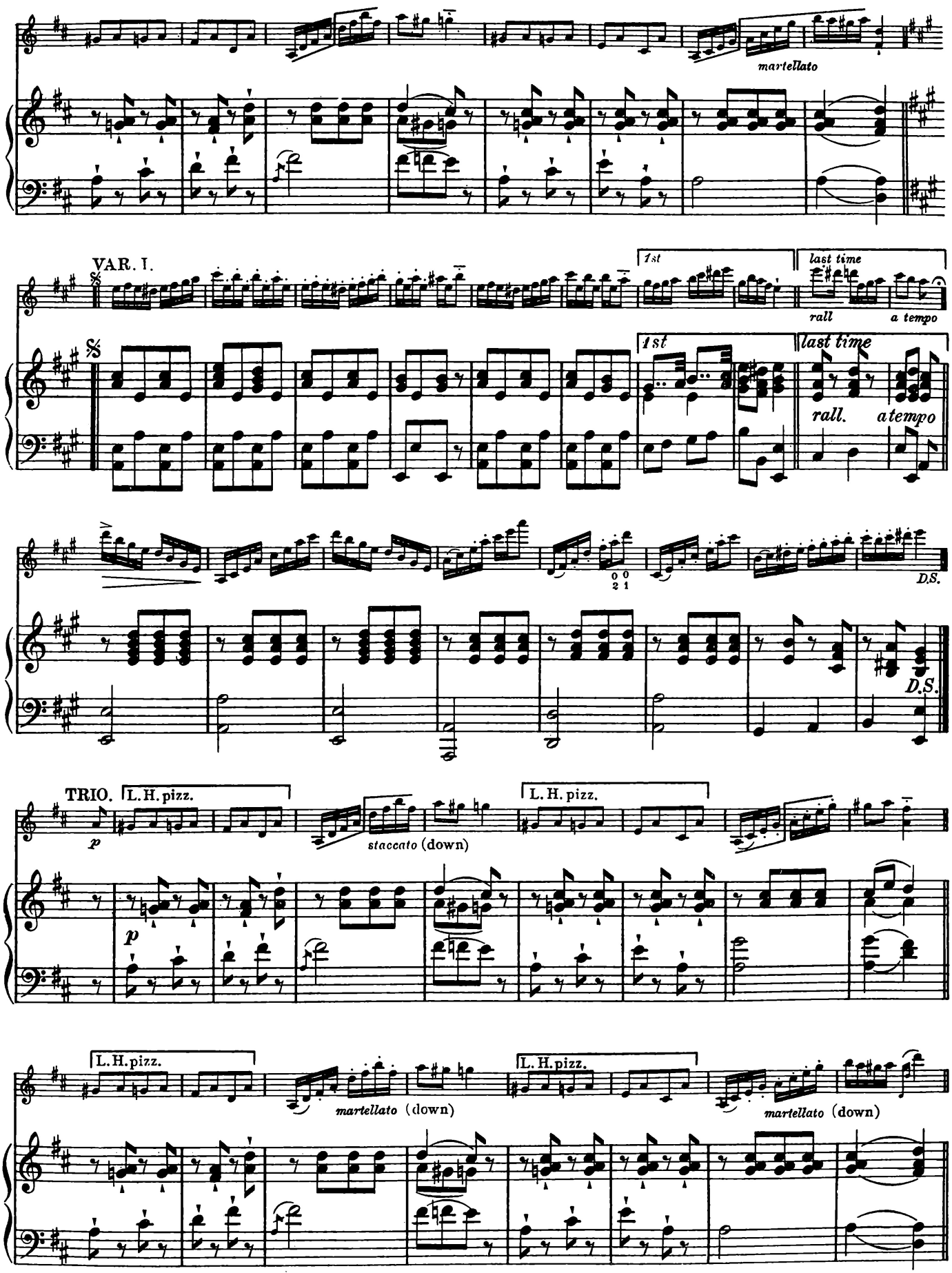
Boldly

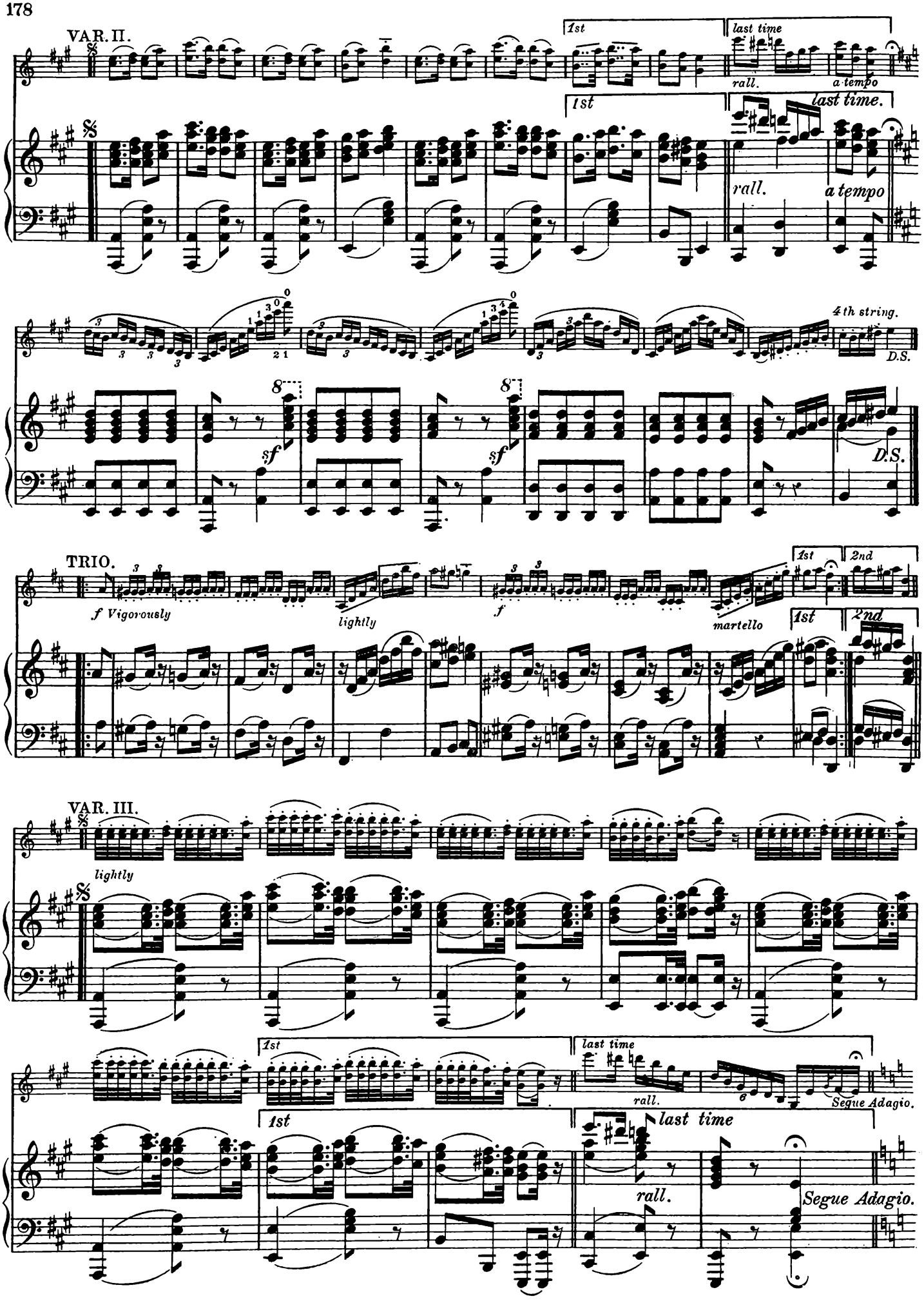
THE PRESIDENT.

Violin Solo with Variations.

J. SCOTT SKINNER.
Arr. by Gavin Greig.




martellato
VAR. I.
1st
last time
rall
a tempo
1st
last time
rall.
a tempo
D.S.
D.S.
TRIO.
L.H. pizz.
p
staccato (down)
L.H. pizz.
p
L.H. pizz.
martellato (down)
L.H. pizz.
martellato (down)


VAR. II.
1st
last time
rall.
a tempo
last time.
4th string.
D.S.
sf
TRIO.
f Vigorously
lightly
martello
2nd
VAR. III.
Segue Adagio.

har.

2nd pos.

staccato

4th string

D.S.

8

sf

D.S.

Adagio.

Ped.

FINALE.

ff

ff

Ped.

rall

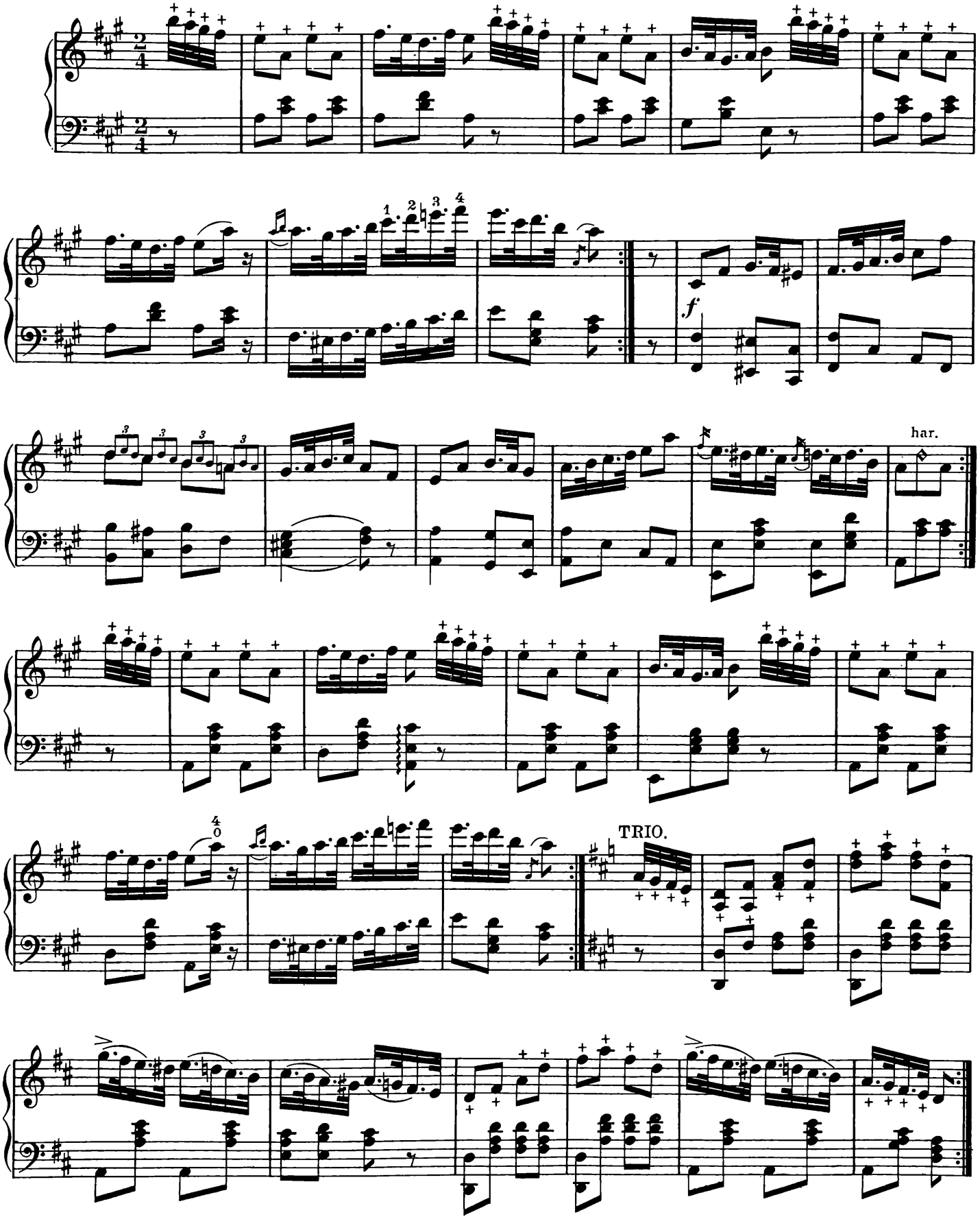
ff a tempo

rall.

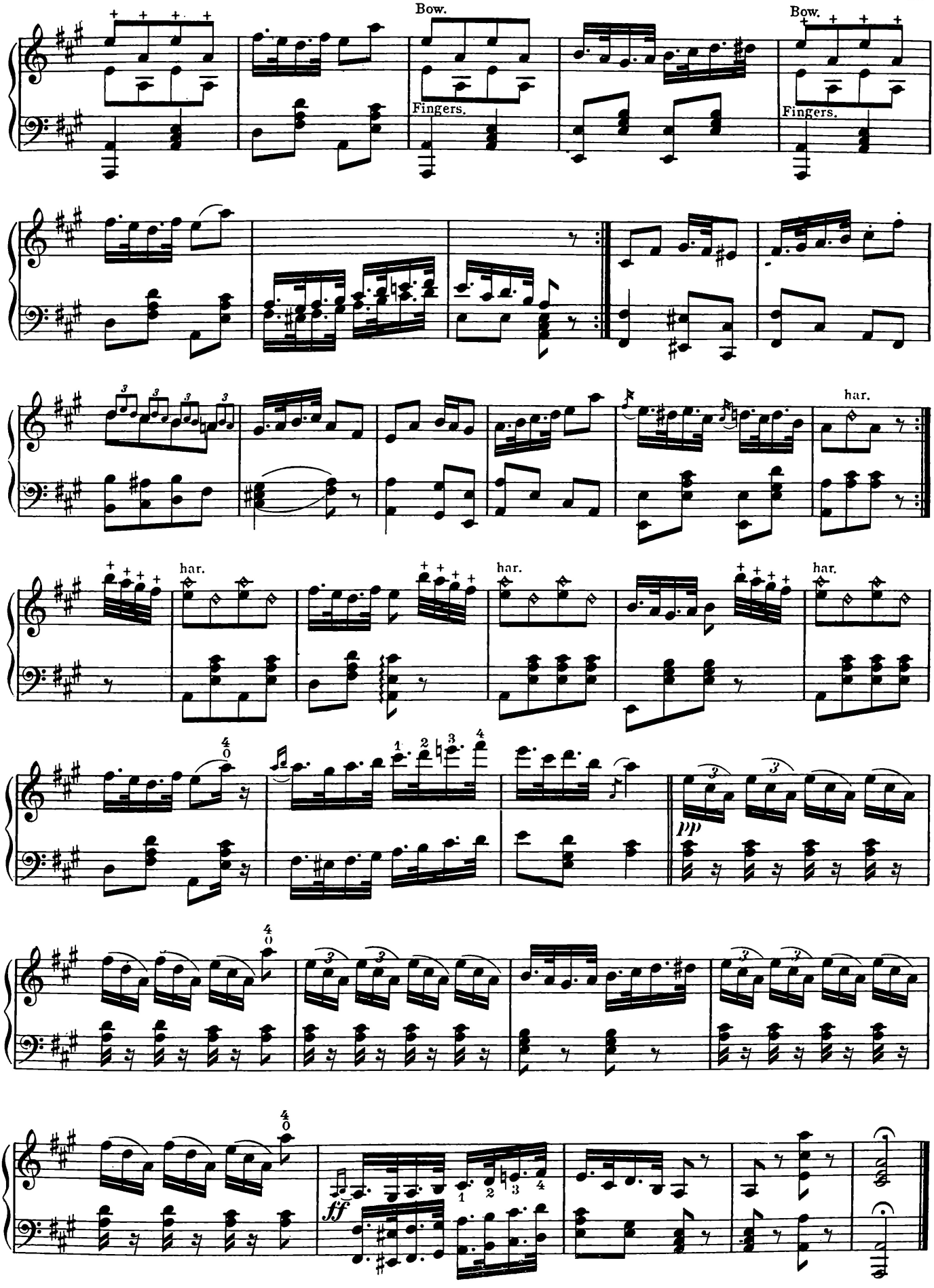
ff a tempo

LE MESSE.*

J. SCOTT SKINNER.

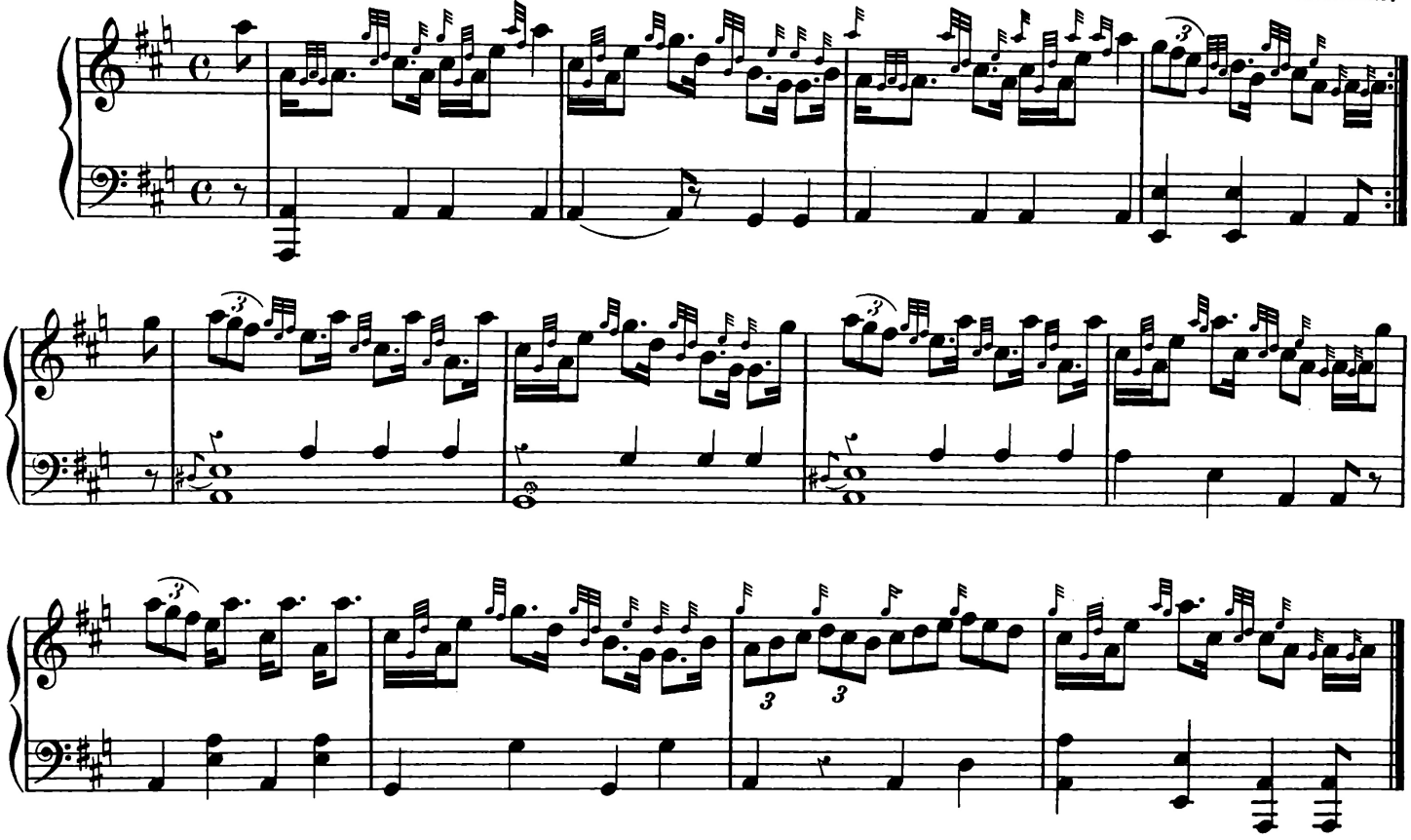


* The finest Violin in the world. Now the property of Mr. Crawford, Trinity, Leith, who purchased it for £ 2000.


Bow.
Fingers.
Bow.
Fingers.
har.
har.
har.
har.
pp
ff

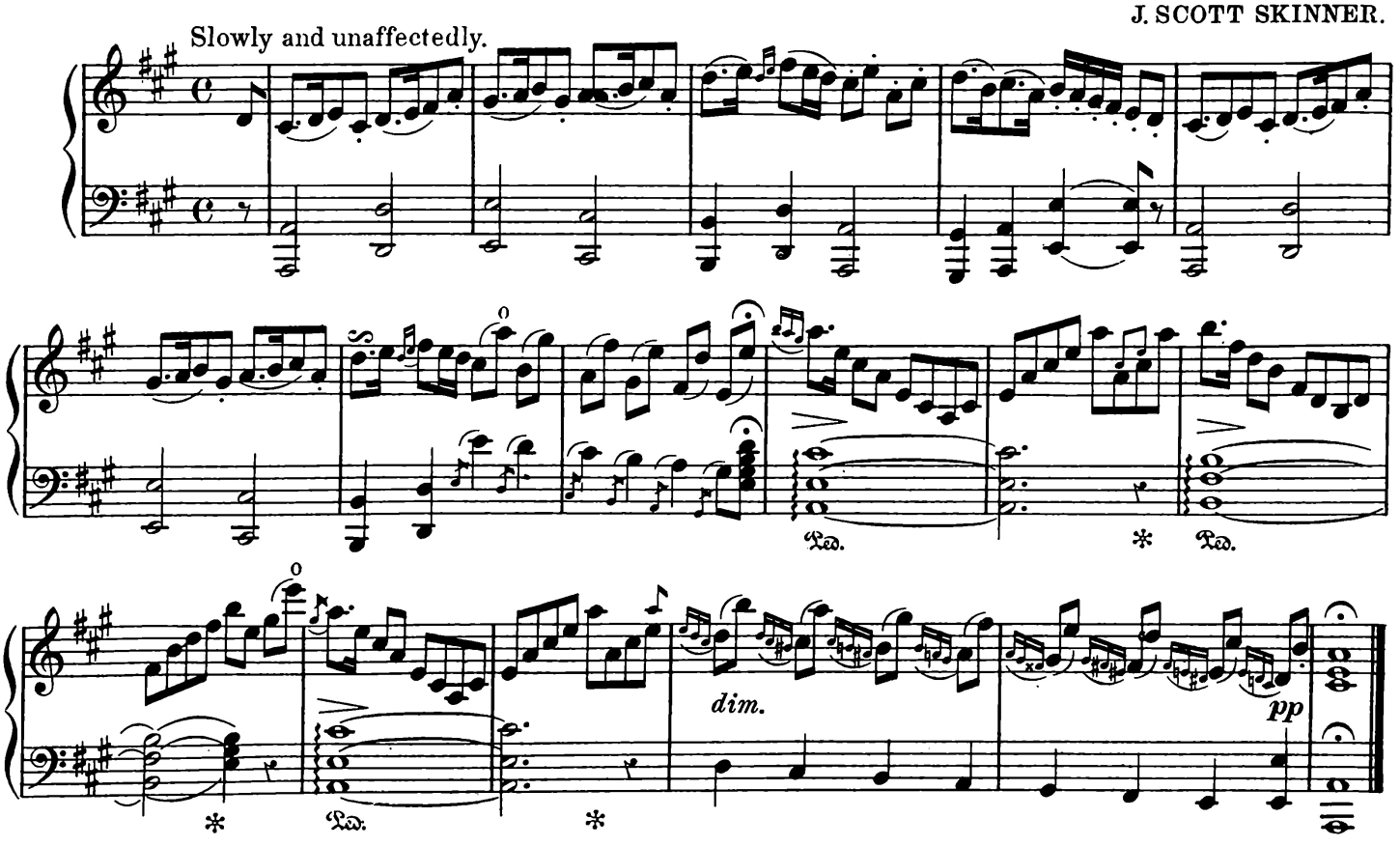
MAC DOUGALL GILLIES' PIPES.

J. SCOTT SKINNER.



THE COMPOSER'S FAREWELL.

J. SCOTT SKINNER.



The HARP and CLAYMORE